

# making

| beautiful crafts for your home |



## 24 LAST MINUTE MAKES

- Studded tote shopper
- Faux fur jacket
- Irish chain quilt
- Nordic lampshade

**PLUS EXCLUSIVE INTERVIEW WITH ZANDRA RHODES**





# Love it

Zandra Rhodes' Lace Mountain Fabric Collection.

Dressing Gowns Quilt and Sunset on the Mountain  
Pillow Projects available to download FREE on  
[makeitcoats.com](http://makeitcoats.com)



Make it



COATS

[makeitcoats.com](http://makeitcoats.com)





# Editor's letter

*Welcome to the Winter issue.*



**W**ith the hard work of Christmas behind us, we are now stepping into my favourite time of year – where hopefully it's deliciously cold, the fridge is filled with cooked food and

someone else is responsible for making the fires. But as the house becomes increasingly disheveled and the biggest decision is which film to watch next, now is the point when I begin to get a little bit restless, and in anticipation of my well worn New Year's resolution, I briefly consider digging out all my half finished projects from the year. But as we all know, this is nowhere near as much fun as a shiny new one! However, from experience, the idea of embarking upon anything too major isn't really what's required at this point and with that in mind, this issue is all about getting a quick crafting fix. Packed with projects to whip up when you have limited time and your creative mojo might not be as sharp as it should be, this issue has an array of gorgeous makes. From Jemima Schlee's simple *Winter Table Linen* (**page 10**), and gorgeous *Pompom Trimmed Cushions* (**page 12**) to possibly the cutest knit in the world with Sarah Hazel's *Cosy Angora mittens* (**page 26**), it's all here.

It's not every day you have the opportunity to interview a fashion legend, so when the opportunity arose to meet Zandra Rhodes I sharpened my pencil, dusted off my tape recorder and jumped at the chance. Read my interview with Zandra (**page 30**) and discover why taking it easy will never be an option for this prolific designer.

But for the rest of us, taking it easy is definitely order of the day, as we make our way towards a creative New Year and those half finished projects? They'll last another year!

*Emma*

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making regular

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# MAKING *NEWS*

*The monthly round up of news and crafty happenings*



## One to watch: *Merrick White*

Budding dressmakers beware! You'll be hooked once you start following stylist-cum-seamstress, Merrick White's blog. With a love for creating her own fashion, Merrick has been sharing her skills for making beautiful and accessible clothing online for a few years now and has a staunch following of eager makers putting her firmly in the spotlight. Already affiliated with Disney's Babble – an online site for parents, and a regular contributor on SheKnows, we know it won't be long before she starts making a big impression with a UK audience, and we're really hoping for a big book in the future (please!).

[www.merrickart.com](http://www.merrickart.com)



## ORKNEY ANGORA

The angora wool industry has recently come under scrutiny following horrific footage captured by People for the Ethical Treatment of Animals (PETA). Inhumane treatment of angora rabbits in China has shocked the world and as a result has had a knock-on effect to sales of angora wool. William Sichel, co-owner with his wife, Elizabeth, of Orkney Angora was so concerned about the company in China that they sourced their fur from, that he made the 5,500 mile journey earlier this year to check on his rabbits personally. Having conducted a full inspection of the supplier's farm and seeing the animals and how they were shod for himself, William was relieved that all was good and well; he says, "I assessed the farm as if it was in the UK and operating under our Farm Animal Welfare Code. It passed and I was able to put our fears to rest and reassure customers. We found the farm owners to be very much aware of Western public opinion and willing to respond to suggestions for welfare improvements."

Arising from that visit and with a long term objective of improving welfare across the Chinese angora industry, William has set up a not-for-profit organisation called Angora Welfare Assessments, which offers companies the opportunity to have their supplying farm fully assessed.

If you would like more information, please visit: [www.orkneyangora.co.uk](http://www.orkneyangora.co.uk)



Adrianna Papell  
Embellished Dress,  
John Lewis, £190

Shiffly  
Jacket,  
Monsoon,  
£199



Sequin  
Box Tee,  
New Look,  
£19.99

Blitzen Shoes, Dune, £69



Ecasey Bag,  
Dune, £79



*This month we're loving... Winter sparkle*

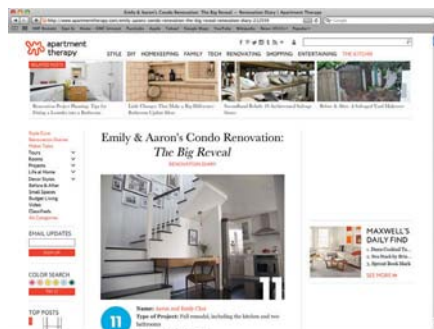
It's party season, and there's nothing we like more around this time of year than getting out the glad rags and dancing 'till the cows come home. So with this in mind we've been on the hunt for the best party pieces in town – and some right bobby dazzlers have caught our eye... With this trend it's best not to go for the 'more is more' approach, unless you're aiming for the disco ball look; just bear in mind that one key sparkly item is all you need on your person when there is so much elsewhere. Teamed with chic sheers and silky satins, you'll ensure the right tone for your sequins and other embellishments without any added 'clutter'; the same applies for home décor.





## JANOME OWNER'S CLUB

Janome are launching a new and exclusive owner's club for anyone that owns a Janome sewing machine. With clubs trialed in the south already, the new clubs will be rolled out across the UK for members to meet regularly in person and keep up to speed with all things sewing related with their online community. The new J-Club website will go live on 5 January 2015. It will include project and gallery areas for members to display images of their work and enable communication between members who want to share their experiences, skills and creativity. If you'd like to get involved or even fancy yourself as a group leader, contact the club at [j-club@janome.co.uk](mailto:j-club@janome.co.uk) and they'll send you an information pack and application form.



## SITE FOR SORE EYES

A firm favourite here at *Making HQ*, [apartmenttherapy.com](http://apartmenttherapy.com) is directly responsible for most people's DIY and decorating antics. Full of household inspiration, from

sprucing up the dark corners in your home, top tips for spring cleaning, and even saving money on your bills, this website is the homeowner's bible in every way, shape and form. Lose yourself in the abundance of articles from experts, bloggers and like-minded readers – our current favourites are the room makeovers.

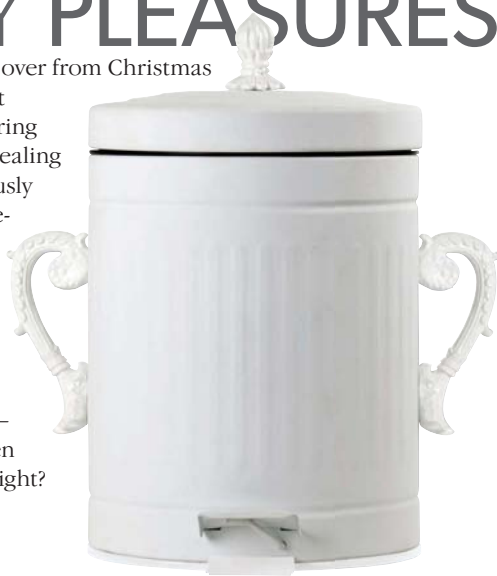
[www.apartmenttherapy.com](http://www.apartmenttherapy.com)

## GUILTY PLEASURES

With all the rubbish left over from Christmas (not the presents!), what better way to make clearing up the mess a more appealing job than with a ridiculously flamboyant and over-the-top bin to deposit it all into?! Like nothing we've seen before, this little chap has raised a few smiles in the office and we're sure it will do the same in your home – why have mundane when you can have majestic, right?

**Rock and Roll Trash in White, £99**

[www.frenchbedroomcompany.co.uk](http://www.frenchbedroomcompany.co.uk)



# MAKING *VIEWS*

What you've been making & doing this month



## On the first day of Christmas...

Janice made this gorgeous quilted Advent calendar for her friend's daughter. We love the traditional Christmas colours used here, and think the over-all look is so cute. We know what we're making next year!

**Janice Clint Atkinson via Facebook**

## Start as you mean to go on

My 9-year-old daughter made these two bags for herself and her sister using her new sewing machine that she got for her birthday on Saturday. The very first time she has ever touched a sewing machine and I'm a little disappointed to say I didn't get to help!

**Hannah Walker via Facebook**



## Turning over a new leaf

I made a rose out of fallen leaves after someone posted the idea on my Facebook wall... I loved the fact that as soon as I saw the right leaves on the way into work it reminded me of that lovely person and made me smile.

**Zoe Leeson via Facebook**

## Christmas crochet

Lucy crocheted this hat for her daughter for Christmas and says, "As you can see she's rather pleased with it." And who wouldn't be with an adorable Santa hat like that? Quick, get out your crochet hooks while there's still time!

**Lucy Ackehurst via Facebook**



Have your say on the forum at [www.craftsinstitute.com](http://www.craftsinstitute.com) or join us on Facebook and twitter. On Facebook search for **Making Magazine**, and on twitter we're **@MakingMagazine**



Email your news, views and pictures to: [making@thegmcgroup.com](mailto:making@thegmcgroup.com) Or do it the old fashioned way and write to us at:

**Making Magazine, 86 High Street, Lewes, East Sussex BN7 1XN**



# Craft calendar

## WINTER 2014

*Your guide to the best events and workshops around the UK*

### DECEMBER 4–5

#### COLLAGRAPH & DRYPOINT PRINTING

Learn about these two printing techniques, which both involve preparing plates, inking and printing with a press, to create your own original art pieces.

Ardington School of Crafts Ltd., School Road, Ardington, Oxfordshire

[www.ardingtonschoolofcrafts.com](http://www.ardingtonschoolofcrafts.com)

01235 833433

### DECEMBER 5–7

#### CRAFTWORX WINTER RETREAT

Get ready for some metal clay fun, bringing together some of Craftworx most popular workshops into one amazing weekend. These are advanced workshops, so previous metal clay experience is required.

Craftworx Studio, Calf House Studios, Cold Harbour Farm, Bishop Burton, East Yorkshire

[www.craftworx.co.uk](http://www.craftworx.co.uk)

07961 883115

### DECEMBER 6

#### SEWING A KID'S TOTE BAGS

If you already know the sewing basics and wish to tackle a more complex project, this is the workshop for you. Sew a tote bag of your choice while learning to box corners, sew a lining and attach bag handles.

The Village Haberdashery, 47 Mill Lane, London

[www.thevillagehaberdashery.co.uk](http://www.thevillagehaberdashery.co.uk)

020 7794 5635

### DECEMBER 7

#### CANDLE MAKING

Candles don't only make a perfect gift, but give an ambience and fragrance to any room. This one-day course teaches the three main

techniques of candle making.

Rowan Tree Studio, The Old Granary, Burscott, Higher Clovelly, Bideford

[www.rowantreestudio.co.uk](http://www.rowantreestudio.co.uk)

01273 431942

### DECEMBER 8

#### TIE-DYE WORKSHOP

Bring dull items to life in this tie-dye session at The Doodle Bar. You will be scrunching, pleating and twisting your fabric before covering it in Dylon dyes. Expect some messy fun! The Doodle Bar, 33 Parkgate Road, London

[www.thedoodlebar.com](http://www.thedoodlebar.com)

020 7223 7115

### DECEMBER 9

#### BLOCK PRINTING

Create a simple and effective design and have a play with printing on papers and cards to create something unique and beautiful. Farnham Maltings, Farnham, Surrey

[www.farnhammaltings.com](http://www.farnhammaltings.com)

01252 745444

### DECEMBER 10

#### NEEDLE FELTING FLOWERS

Make beautiful flowers with basic needle felting, using a single needle and flower templates. During this workshop you will create a flower brooch, a perfect gift or a little treat for yourself.

Black Sheep Wools Ltd., Warehouse Studios, Glaziers Lane, Culcheth, Warrington

[www.blacksheepwools.com](http://www.blacksheepwools.com)

01925 764231

### DECEMBER 10–12

#### VINTAGE STYLE RAG RUGS

Learn how to prepare fabrics, transfer designs, and create your own unique rag rug in this three-day class. You can even bring your

old blankets or knitwear to add a personal touch to your design! Denman College, Marcham, Abingdon, Oxfordshire

[www.denmancollege.org.uk](http://www.denmancollege.org.uk)

01865 391991

### DECEMBER 13

#### BEGINNERS PATCHWORK POUF

This class will teach you everything you need to know to make a pouf in your own choice of fabrics. The perfect addition to any lounge! Ministry of Craft, Fred Aldous, 37 Lever Street, Manchester

[www.ministryofcraft.co.uk](http://www.ministryofcraft.co.uk)

0780 894752

### DECEMBER 14

#### JERSEY LEGGINGS

Leggings are so versatile, perfect for the winter months! Master the technique and you can create a whole array of leggings to coordinate with your wardrobe. Bristol School of Sewing & Textiles, Unit 4, Midland Road Business Park, Midland Road, Staple Hill, Bristol

[www.bristolsewingschool.co.uk](http://www.bristolsewingschool.co.uk)

07804 347992

### DECEMBER 17

#### DRAWING IN STITCHES

Create a beautiful piece of art using your sewing machine. With basic appliqué and machine embroidery you'll create a gorgeous motif to liven up any project! Make, Do & Mend,

94 Byron Road, Chelmsford, Essex

[www.makedomend.com](http://www.makedomend.com)

01245 267794

### DECEMBER 20

#### BEGINNERS MAKE-UP BAG

Learn how to set up, thread and use a sewing machine, then put your new talents to use by making a handy make-up bag for all your essentials.

Saturday Sewing Session, Studio 6 Fairbank Studios, 75-81 Burnaby Street, Chelsea, London

[www.saturdaysewing](http://www.saturdaysewing)

[session.co.uk](http://session.co.uk)

020 7352 9020

### DECEMBER 25

#### PASTELS & PAINTING

Improve your artistic skills and create a fresh approach to pastels and painting. This friendly group teaches drawing and soft pastel skills on an individual basis.

Harrow Arts Centre, 171 Uxbridge Road, Hatch End, Middlesex

[www.harrowarts.com](http://www.harrowarts.com)

020 8416 8989

### DECEMBER 31

#### WINTER LIGHT PAPER LANTERN

To celebrate the Brice Munro Winter Light Trail, head to Waddesdon Manor and create your own unique paper lantern. You can then take your lantern around the trail with the LED candles provided – the perfect family event!

Waddesdon Manor, Waddesdon, Near Aylesbury, Buckinghamshire

[www.nationaltrust.org.uk/](http://www.nationaltrust.org.uk/)

[waddesdon-manor/](http://waddesdon-manor/)

01296 653226

### JANUARY 1 2015

#### MAKING ISSUE 56, JANUARY 2015 ON SALE





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# LIVING WITH TROPICAL WALLPAPER

*We're focusing on wallpaper, and each month we'll bring you the perfect pattern. This month we've gone for a rich tropical print. **By Abi Cox***



PHOTOGRAPH: ARTHOUSE

**Our pick: Coconut Grove, £48 per metre**



**ROCHELLE FRENCH ARMCHAIR**  
£295, [www.alisonathome.com](http://www.alisonathome.com)  
020 7087 2900

## CONTRASTING COLOURS

The exotic palm print calls for glorious colour clashes and luxurious contrasts: for example, a punchy **PUMPKIN** would make this dark blue pop. We've decided to pair it with a sumptuous **PLUM**, crisp **GREY** and icy **BLUE** for a fresh look.



**CALVIN KLEIN ETCHED RUG**  
£339, [www.luxdeco.com](http://www.luxdeco.com)  
020 3586 1536



**CHENILLE CUSHION**  
£10, [www.tesco.com](http://www.tesco.com)  
0800 323 4050



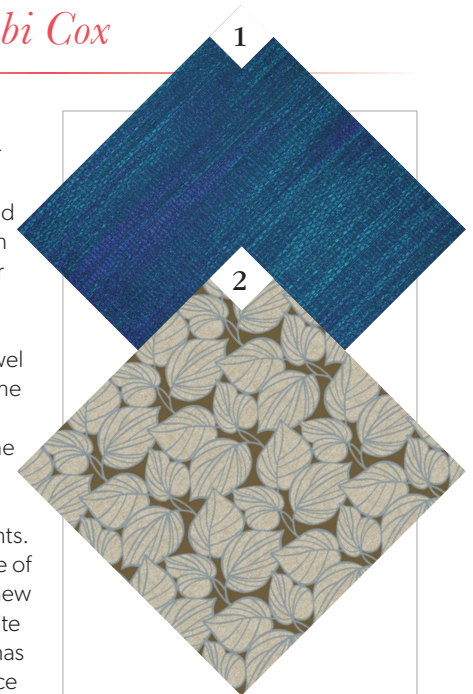
**CERAMIC OTTOMAN**  
£100 (est),  
[www.idecorateweddings.com](http://www.idecorateweddings.com)  
[enquiry@idecorateweddings.com](mailto:enquiry@idecorateweddings.com)



**LAMBSWOOL AND ANGORA THROW**  
£200, [www.thefinecottoncompany.com](http://www.thefinecottoncompany.com)  
0845 602 9050

As we struggle through the dreary winter months, our interiors need not suffer the same fate; a bold print inspired by nature is the ideal choice for an early spring update. Whilst winter florals are reinterpreted year after year, tropical palms are usually ignored, but Sophie Conran's jewel toned wallpaper for Arthouse is the perfect mid-season compromise. Inspired by her journeys across the length and breadth of India, her magical Coconut Grove print is brought to life with metallic accents.

With blue shaping up to be one of the biggest colour trends of the new season, we've chosen her exquisite midnight version. However, she has created a beautifully vibrant choice ranging from soft feather grey to a spicy campari red.



## FABRICS

**1. Mariposa 130616**  
£60 per metre  
[www.harlequin.uk.com](http://www.harlequin.uk.com)

**2. Jungle Vine 003**  
£36 Per metre  
[www.blendworth.co.uk](http://www.blendworth.co.uk)

## COMPLEMENTARY COLOURS FROM DULUX



Sumptuous Plum



Potters Clay



Venetian Crystal  
All £41.69 for 5l from  
[www.dulux.co.uk](http://www.dulux.co.uk)







# WINTER TABLE LINEN

*With the dining table taking centre stage this season, make sure yours is the best dressed with crisp linen placemats and napkins.*

*By Femima Schlee*

## YOU WILL NEED

- Pattern template on page 84
- 37cm x 37cm linen and 1.6m cotton lace (for each napkin)
- 60cm x 37cm linen and 2m cotton lace (for each placemat)
- Sewing machine
- Sewing needles and pins
- Thread to match your linen
- Air erasable pen
- Embroidery threads
- Embroidery needle
- Sharp scissors

**1.** Cut a piece of linen 37cm x 37cm for a napkin and 60cm x 37cm for a placemat. Fold all four edges in 1cm and press with a hot iron. Open out and 1.25cm from each corner at 45 degrees (**image 1**).

**2.** Fold each corner in 1cm, then one edge another 1cm. Pin and press (**image 2**). Repeat with the remaining three edges creating mitred corners (**image 3**).

**3.** Tack the folded and pressed hems. Turn your work over and copy the template from page 84 onto one corner.

**4.** Make several long stitches bisecting each circle to create the 'spokes' (**image 4**). At this point the threads will look slightly random, so make a small stitch in the centre to secure the spokes and even them out.

**5.** Using backstitch, work your way around the spokes in an anti-clockwise spiral from the centre

outwards, slipping the needle under the previous stitch and the next stitches each time (**image 5**).

**6.** It's up to you how many spokes you make and how many times you work around the centre with backstitch – vary it on each circle you work.

**7.** Create French knots around the spoke ends. Bring your needle out just beyond the outer point of a spoke and wrap the thread around it twice (**image 6**).

**8.** Hold the wraps down with your thumb and pull the needle through to leave a tight knot on the fabric surface. Re-insert the needle near the knot and push it out again beyond the next spoke (**image 7**).

**9.** Secure the hem down all around with French knots through all layers (**image 8**).

**10.** Starting at one corner, attach the lace to the edge of your work with small stitches using a sewing needle and thread (**image 9**).

**11.** Fold the lace carefully at each corner to create mitres. Fold the beginning and end of the lace over and hem with slipstitch to prevent fraying. Press your work with a hot iron (**image 10**).

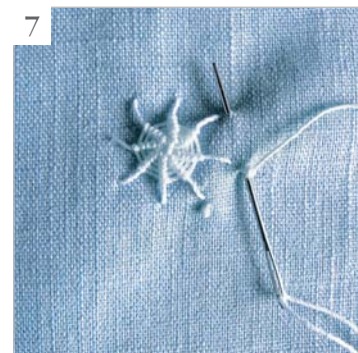
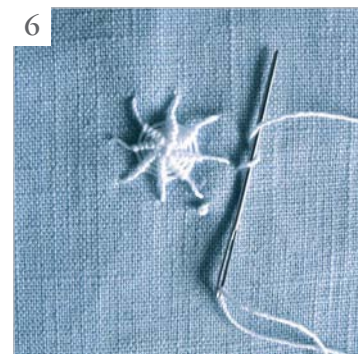
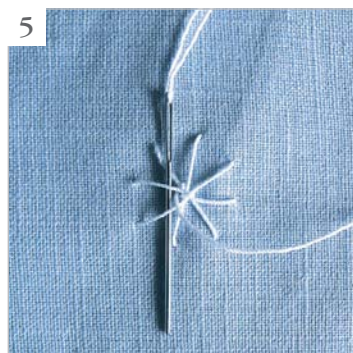
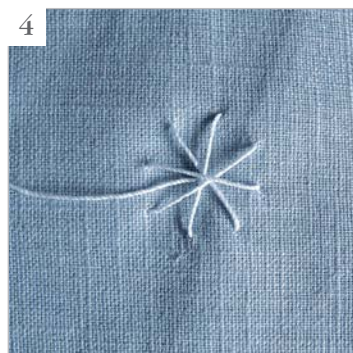
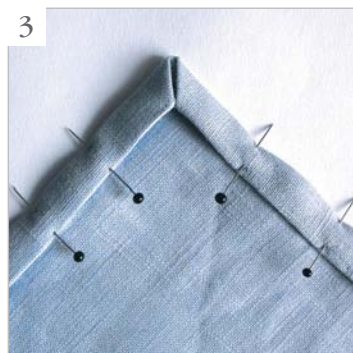
## RESOURCES

**Embroidery threads:**

[www.makeitcoats.com](http://www.makeitcoats.com)

**Linen:** [www.dittofabrics.co.uk](http://www.dittofabrics.co.uk)

**Lace:** [www.textilegarden.com](http://www.textilegarden.com)









# POMPOM TRIMMED CUSHIONS

*Luxury velvet cushions trimmed with brightly coloured pompoms keep your winter décor light and airy. By Femima Schlee*

## YOU WILL NEED

- Velvet fabric – two pieces, each the exact measurement of your cushion pad
- Cotton stranded embroidery threads (one skein for each pompom)
- 35mm pompom maker
- Cushion pad
- Sewing machine
- Sewing needle, thread and pins
- Sharp scissors
- Cushion pad
- Embroidery needle
- Small crochet hook
- Iron

**1.** Use a 35mm diameter pompom maker to make your pompoms out of embroidery thread. Leave 25cm long ends on the thread you use to tie the centre of each pompom. One skein will make one pompom (**image 1**).

**2.** Cut your velvet. You will need two pieces; each exactly the same dimensions as your cushion pad. Use a machine to zigzag around the edges to minimise fraying.

**3.** Place the two pieces of fabric right sides together and pin all the way around (**image 2**).

**4.** Sew a 1cm seam all the way around by machine, leaving a turning gap of at least 20cm – this will have to be bigger if your cushion pad is very firm. Reverse

stitch at either side of this gap to give it extra strength.

**5.** There is no need to trim the corners at 90 degrees, the bulk of fabric will help to fill the recesses that the cushion pad won't reach. Turn right side out through the turning gap and prod the corners from the inside with the blunt end of a knitting needle. With the opening gap nearest to you, use pins to mark their positions along both sides of your cover.

**6.** Decide the order of your pompom colours. Push a small crochet hook through the seam stitching from the inside at each position marked by a pin, wrapping the thread tails of the corresponding pompom around the hook and pull them through to the inside (**image 3**).

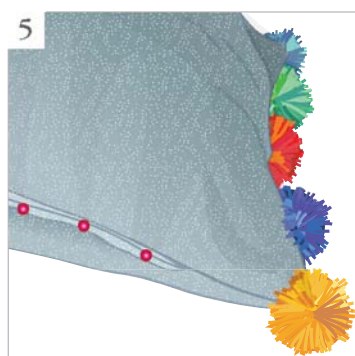
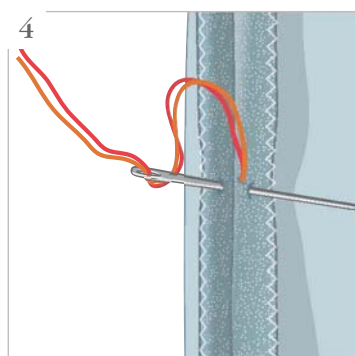
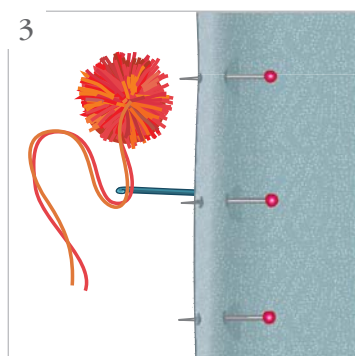
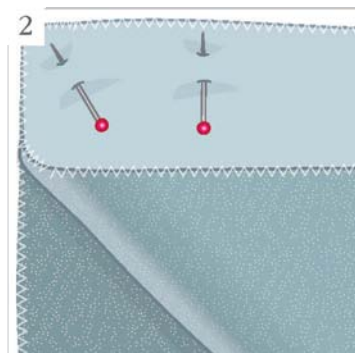
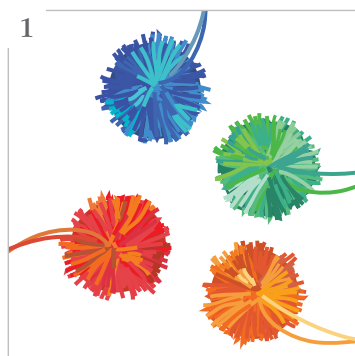
**7.** Turning the cover inside out again, thread the tail ends onto an embroidery needle and secure them to the seam allowance with several small, tight stitches before trimming them (**image 4**).

**8.** Repeat steps 6 and 7 with all the remaining pompoms.

**9.** With your cover right side out, carefully stuff the cushion pad inside it before folding the raw edges of the turning gap in, pinning it and closing it with small stitches by hand (**image 5**).

## RESOURCES

**Velvet fabric:** [www.harlequin.uk.com](http://www.harlequin.uk.com)



ILLUSTRATIONS: SARAH SKEATE



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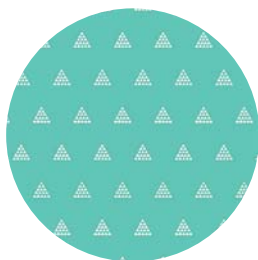
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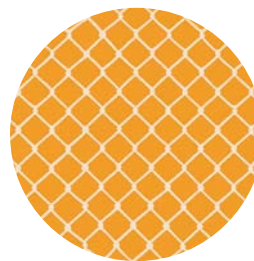
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# IRISH CHAIN QUILT

*Create a simple version of the classic Irish chain design to suit any home interior. By Cassandra Ellis*







## YOU WILL NEED

- Block diagram opposite
- 6m medium-weight cotton (A)
- 1m silk (B)
- 5m soft cotton
- 50cm binding
- 220cm x 220cm wadding
- 100% cotton all-purpose thread
- 100% cotton quilting thread
- Scissors
- Sewing machine

## QUILT SIZE

200cm x 200cm when trimmed and bound.  
All seam allowances are 1cm and are already built into the cutting sizes.

## QUILT TOP

You will need approximately 6m of your base fabric (A) and approximately 1m for your small squares (B). You can use one fabric for your squares or an assortment in similar colours or patterns. Your base cloth should be a medium-weight cotton, as you need to cut and re-sew a lot of strips together. I wanted this quilt to feel 'airy', so I used my favourite khadi cotton in ivory as my base cloth, and antique Japanese silk for my tiny squares. The majority of the squares were cut from one fabric, but I also used scraps of complementary silk to add interest. You will be handling this quilt a great deal as you piece it, so make sure the fabric you choose is robust and easy to sew.

## QUILT BACKING

You will need approximately 5m of fabric. The finished size should be at least 220cm x 220cm, so you can use fabric leftovers, a sheet or any other robust cotton, as well as fabric from a bolt of cloth to make the backing. I used a soft green cotton for contrast and simplicity.

## BINDING

You will need approximately 50cm of fabric. You can use scraps from the quilt top if you have any left over, or use the binding as an opportunity to introduce a new fabric. I completed the quilt with ivory cotton binding, so that the focus was on the design itself, not the edges.

## CUT AND SEW YOUR FABRIC

The Irish Chain is easy to piece but requires patience and precision. There is a great deal of cutting and piecing, so set aside chunks of time to cut and piece sections. Use envelopes to store each of the different block sizes once you have cut them and focus on just one part at a time. The quilt is made from three plain blocks (1–3) and three pieced blocks (4–6) – look at the diagram opposite to see how the design works. I found it easiest to cut all the blocks and strips together, but then pieced and re-cut block by block.

## Tips

If you would like a more traditional Irish Chain design, you can trace the pattern and 'fill in' the missing blocks. It is then easy to change the number of plain and pieced blocks you will need. Of course, you could do the reverse and simplify the chain even further. The small squares don't have to be one colour – you could use a different fabric for each piece (if you have the patience!).



**For your plain blocks, cut the following from fabric A:**

**Block 1:** 4 of 14cm x 14cm

**Block 2:** 28 of 14cm x 22cm

**Block 3:** 32 of 22cm x 22cm

For your small squares, cut 25 4cm-wide strips from fabric B across the width of your fabric. Piece them together to make one long strip. Now concentrate! You will cut and piece 11 different prep blocks (A–K), which you will then re-cut into smaller segments to create the finished blocks. Look at the diagram below to see how these look.

### Cut the following:

**A:** Fabric A, 1 of 20cm x 160cm; fabric B, 2 of 4cm x 160cm

**B:** Fabric A, 1 of 16cm x 160cm, 2 of 4cm x 160cm; fabric B, 2 of 4cm x 160cm

**C:** Fabric A, 1 of 12cm x 160cm, 2 of 6cm x 160cm; fabric B, 2 of 4cm x 160cm

**D:** Fabric A, 3 of 8cm x 160cm; fabric B, 2 of 4cm x 160cm

**E:** Fabric A, 1 of 4cm x 160cm,

2 of 10cm x 160cm; fabric B, 2 of 4cm x 160cm

**F:** Fabric A, 2 of 12cm x 168cm; fabric B, 1 of 4cm x 168cm

**G:** Fabric A, 1 of 22cm x 112cm; fabric B, 1 of 4cm x 112cm

**H:** Fabric A, 1 of 4cm x 112cm, 1 of 20cm x 112cm; fabric B, 1 of 4cm x 112cm

**I:** Fabric A, 1 of 6cm x 112cm, 1 of 18cm x 112cm; fabric B, 1 of 4cm x 112cm

**J:** Fabric A, 1 of 8cm x 112cm, 1 of 16cm x 112cm; fabric B, 1 of 4cm x 112cm

**K:** Fabric A, 1 of 10cm x 112cm, 1 of 14cm x 112cm; fabric B, 1 of 4cm x 112cm

**1.** Starting with prep block A, sew the pieces together in the order of the diagram. Press the seams. Then cut the block across its width into 4cm-wide segments. Put aside. Repeat these steps for the remaining prep blocks.

### SEW YOUR QUILT TOP

There are three different pieced blocks that you need to sew together before you can piece the quilt top. It is important to be accurate with your sewing in this step so that all the blocks line up. Look at the diagrams of blocks 4, 5 and 6. You will see how each of the blocks consists of segments from the prep blocks A–K. Once you have created your first pieced block, it should all make sense.

**2.** Start with block 4 and piece the relevant strips together by following the diagram – A, B, C, D, E, F. Make 16 of block 4, press all the seams and set aside. For block 5, piece together A, B, C, D, E, F, E, D, C, B, A. Make 12 of block 5, press all the seams and set aside.

**3.** For block 6, piece together G, H, I, J, K, F, K, J, I, H, G, flipping the direction of the strips after F to create the diagonal. Make 14 of block 6, press the seams and set aside.

**4.** To piece your quilt top together, lay your blocks out in the order of the main diagram. Pin and sew all the blocks in the first row together, being consistent with your seam allowance. Repeat for the remaining nine rows and press all the seams.

**5.** Pin the top two rows together, being careful to match the seam lines precisely. Sew them together, checking that your stitching is accurate before you move on. Continue pinning and sewing until you have pieced all ten rows. Press the seams and remove any loose threads.

### SEW YOUR QUILT BACKING

**6.** Your quilt backing needs to be a minimum of 220cm x 220cm. Join your choice of fabric together until you have a backing the right size. Press all the seams and trim away any excess threads. Your quilt backing is now complete.

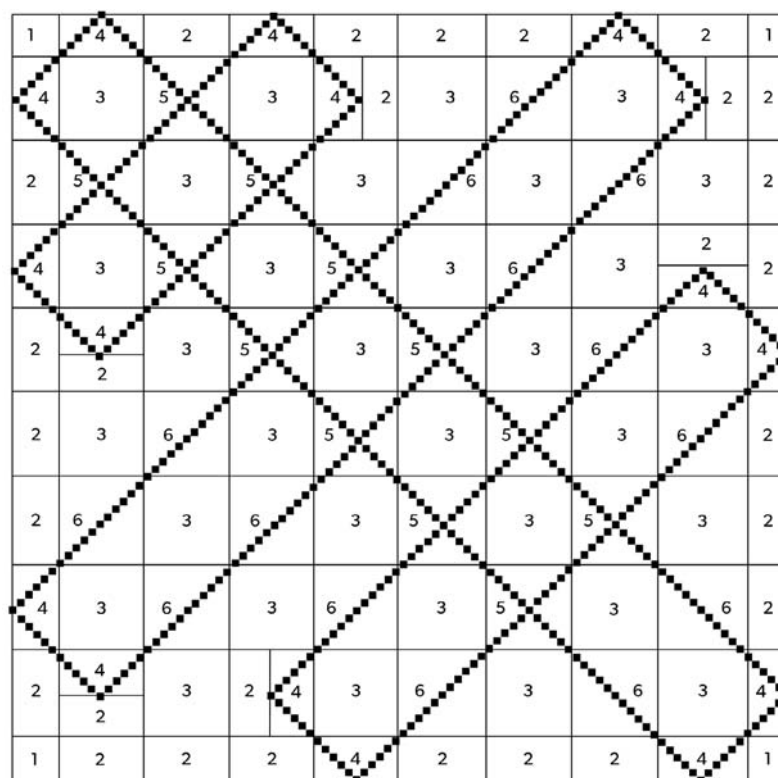
### BUILD YOUR QUILT

**7.** Put your quilt sandwich together in your preferred way. After you have marked any necessary quilting lines, machine or hand-quilt using your favourite technique. Trim the backing and wadding so that the edges are even and your quilt is square. Finally, make and attach your binding.

### RESOURCES

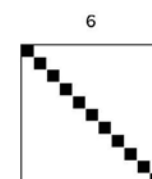
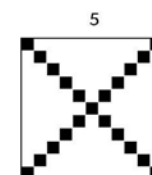
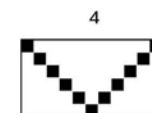
*A World of Quilts* by Cassandra Ellis, £25, Jacqui Small, ISBN 9781909342149

### BLOCK DIAGRAM



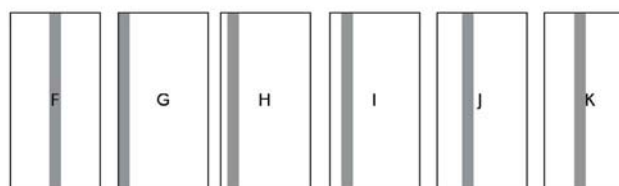
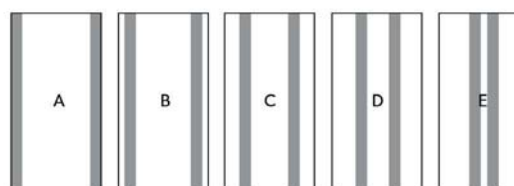
### Pieced Blocks 4–6

These are made by piecing together 4cm wide strips cut from prep blocks A–K.



### Prep Blocks A–K

These are cut into 4cm wide strips, which are pieced together to create blocks 4–6.



Don't miss our interview with Cassandra on page 22



# NORDIC FOREST LAMPSHADE

*Use a Scandinavian style forest scene to create beautiful wintery printed projects. This print looks great on wrapping paper and greetings cards too. [By Christine Leech](#)*





## YOU WILL NEED

- Pattern templates on page 85
- Pencil
- Safeprint foam sheets
- Masking tape
- Cutting mat
- Craft knife
- Metal ruler
- Double-sided tape
- Two Perspex blocks large enough to take four trees each
- Flexible tape measure
- Drum lampshade in chosen size and colour (a pale shade works best)
- Sheet of A1 150gsm card
- Beige, pink and brown printing inks
- Palette knife
- Glass plate
- Roller
- Damp cloth
- Rolling pin

## TO PREPARE THE PRINTING BLOCKS

Using the templates on page 85 and following the instructions below, prepare two Perspex blocks with four trees on each.

**1.** Copy the template onto white paper. Using masking tape, stick the template to a similar size piece of foam. Then tape them both to your cutting mat to stop the lino moving around, which makes it easier to cut fiddly bits.

**2.** Using the craft knife (and ruler if necessary), cut away the excess lino. If your shape has curved sides, it's easier to cut it away in sections than doing it all at once.

**3.** Remove the tree from the excess lino.

**4.** Use a pencil to mark the tree with decorations. You don't have to press hard to get an indentation.

**5.** Repeat steps 1–4 with the rest of the pieces that you need for your project.

**6.** Place strips of double-sided tape over the back of the tree. It doesn't have to be completely covered, but make sure all the important areas, including narrow parts, are taped (if you are using a foam sheet with a sticky back, you can bypass this step).

**7.** Remove the backing from the tape (or lino) and place the tree onto a suitably sized Perspex block (**image 1**).

## TO PREPARE THE CARD FOR THE LAMPSHADE

**8.** Using the flexible tape measure, check the circumference and height of the lampshade. Cut out a rectangle of card to these dimensions but add 2cm all around.

**9.** Lay the rectangle of card horizontally on a flat surface.

## TO PRINT ON THE LAMPSHADE

**10.** Mix up some beige ink on the glass plate and roll it out to a fine consistency. Ink up the two tree blocks and wipe away any excess ink with a damp cloth (**image 2**).

**11.** Begin printing at the top left of the card so the tips of the trees are about 5mm from the top (**image 3**). Print the first row of trees alternating the two blocks in a random pattern.

**12.** When this first row is finished, clean up the blocks with a damp cloth or cleaning wipe and pat dry.

**13.** Mix up the pink ink and roll out a thin layer. Ink up the blocks as before and print the next row of trees so they overlap the first by one third. Stagger the trees so that they sit in a different position to the first row. Again alternate the two blocks.

**14.** Clean up the blocks. Mix up the brown printing ink and print the final row as before. Allow to dry.

**15.** Using a craft knife and metal ruler, neatly trim the rectangle,

removing the excess card. Take a strip of double-sided tape and run it along the vertical join of the lampshade from top to bottom. When the ink is dry, turn the card over and run a strip of tape along the short side on the right-hand side (**image 4**).

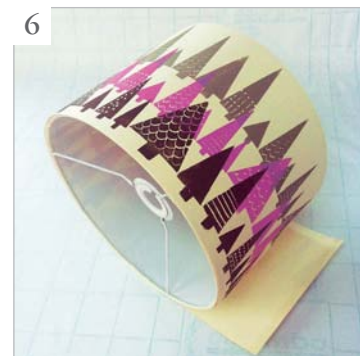
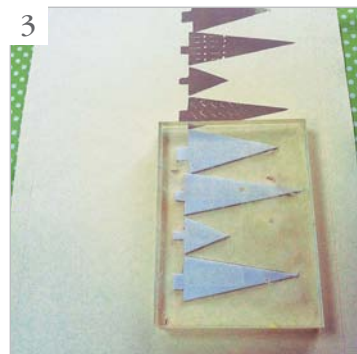
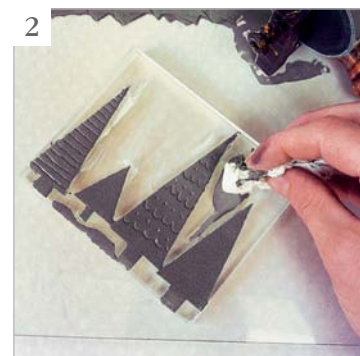
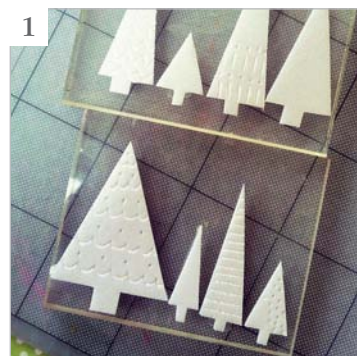
**16.** Remove the protective strip from the tape on the lampshade and the card. Place the shade in the middle of the card (making sure the trees are the right way up for your shade). Lift up the left-hand side of the card rolling it around the shade and fix the end to the tape on the shade (**image 5**).

**17.** Roll the other side of the card around the shade, keeping the card tight to the lampshade. Fix it in place using the tape on the card (**image 6**).

**18.** Place the completed shade onto your chosen lampbase and switch on.

## RESOURCES

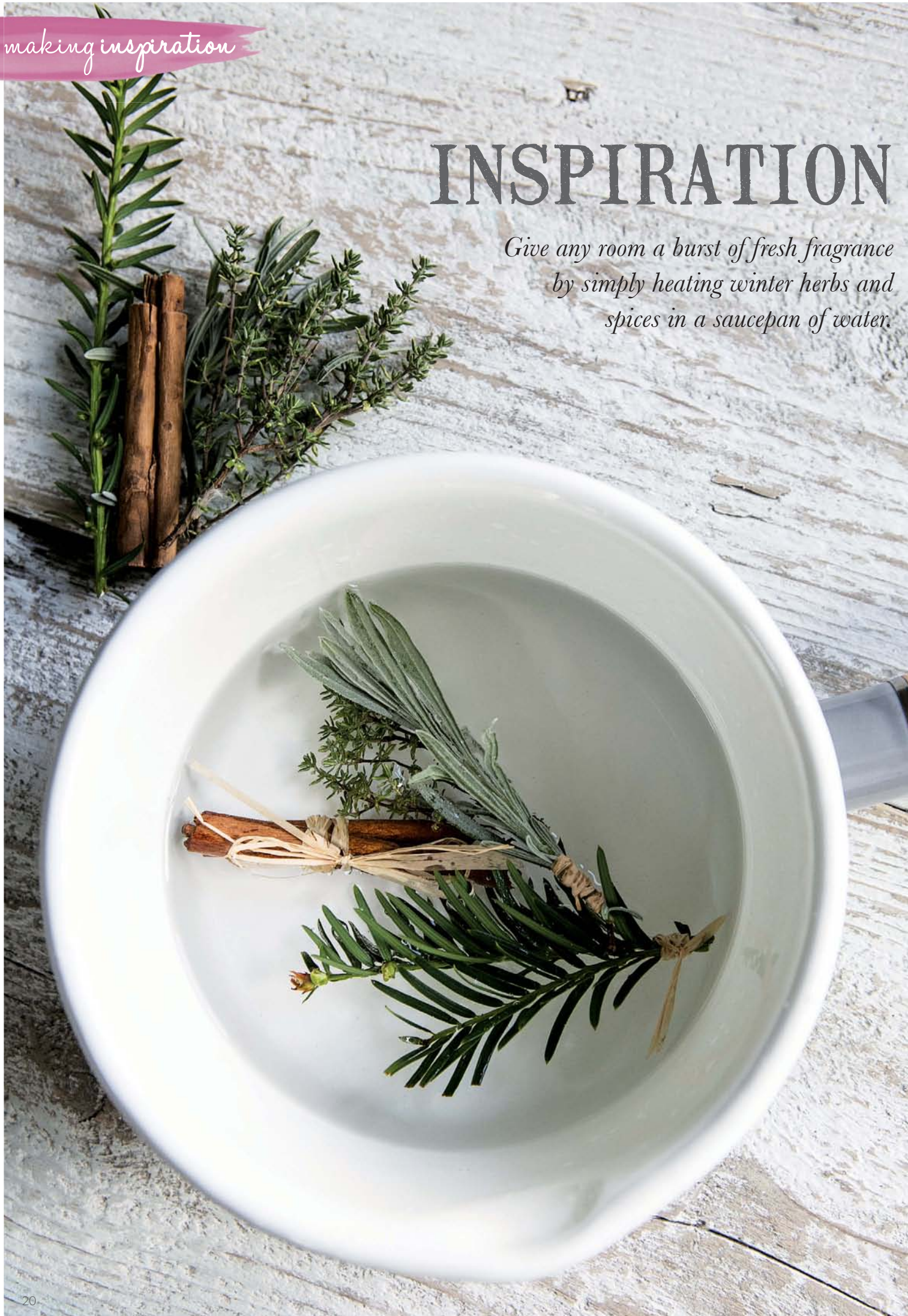
*Fresh Prints* by Christine Leech, £12.99, Quadrille, ISBN 9781849494649





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# *A week in the life of...* Cassandra Ellis

Sophie Harper chats to designer-maker, Cassandra Ellis to discover the ins and outs of a life in quilt making.

## **Tell us a bit about yourself and the work you do...**

I like to think of myself as a designer, maker and thinker. I can't do one without the others – it's who I am. On a less esoteric level it simply means I design goods, art direct and style pictures, write words, curate sales, interior style homes and make special commissions for people and their homes. It's a long list but it all comes from the same place – a desire to make your home a complete reflection of you and your personal haven.

I'm not a crafter but I do implore people to make – not just for trends sake, but because doing things with your hands is brilliant – makes you feel better and it means you get something useful and beautiful out of it.

I think that the real point of home is having a physical and mental investment in where and how you live – thinking about what you have, where it comes from and what it means to you. It isn't that complicated, but it is very important.

## **Are you self-taught or did you study to perfect your craft?**

I studied business and media followed by interior design – so I'm definitely self-taught

in the art of making. But a great deal of my philosophy in making has come from my original studies – understanding people – the what, who and why. My mother is an extraordinary seamstress and taught me to sew at a very early age, so I've always made. First, because I enjoy using my hands, but mostly as a way to express myself in my home. What I wanted, I couldn't find or couldn't afford, so I worked it all out from doing.

## **What first sparked your interest in quilting and what inspires your designs?**

I owned a home wares store in New Zealand for about eight years. Besides antiques and lovely pots and things, we designed and made all the textiles. I wanted to sell quilts, as I loved what they represented about home – but I couldn't find anything I liked. I just asked my mother how they were made (again she's made some incredible quilts), I designed one that represented my look, pieced it and had it quilted. It sold the next day and we were off.

## **Have you always been a creative person?**

I've always designed, made, imagined, drawn and written. It's always about how

people fit and breathe within their home and environment. The first clue that I might be quite good, was winning a national spatial design prize – aged nine! Designed, built, sewn, painted – I did the lot. Through my teens, I edited our school newspaper as well as constantly sewing, making, photographing and painting. Besides my mother, I don't know where it all comes from, but I'm very glad it came!

## **Have you ever had a crafting disaster?**

Only once – a client commissioned a quilt for her new home. As part of the process I visit the client's house or view detailed floorplans, fabric swatches etc – this is the only way I can understand style, palette and create precise measurements. This client is very well known and didn't want to share in this way. Suffice to say, I shouldn't have broken my rule – lesson learned!

## **Tea and cake or pie and a pint?**

Neither. A delightful glass of something cold and white, propped on a bar stool somewhere even more delightful.





Make  
Cassandra's  
Irish Chain quilt  
on page 15



PHOTOGRAPHS: CATHERINE GRATWICKE

## A week in Cassandra's life...

### MONDAY

I'm in the middle of creating a new book as well as developing a range of home-ware patterns, so it's a jumpy around time – with everything having to be finished at the same time. I can procrastinate myself to a standstill if I'm not careful, as I value perfection probably more than I should. Today is finishing projects to shoot later in the week for my new book, planning the shots as well as writing up the notes from making. It's just me in the studio, with email off – all day.

### TUESDAY

Up at 4:30am for the antiques fair to look for last minute props (and more fautueils for me). Then back home and it's a writing and patterns day – well, it was until my very expensive sewing machine died. So in the car and across town to drop it off to the repairman, so that I can have it back on Friday. Annoying and it just means I'll work later into the evening.

Pack the car with everything needed for the shoots. Thank God for my husband's very Virgo packing style. I sort out props for the shoots as well, so have a very long list to sort and pack, which I triple tick. I don't want to be the author who forgets or doesn't finish on time... I make the 'mistake' of looking through my inspiration file for this book and come across a prop idea I'd pulled out a while ago. 10pm and the liquid gilt and brushes come out...

### WEDNESDAY

It's a 5am rise, to drive two hours to our location. It's late autumn so the light is more fickle and we need to start early. There is nothing more stressful than watching the sun go down as you're on your last shot...

We're shooting in the country too, so there is absolutely no ambient light to rely on. We had a break in the afternoon to shoot outside in the village and surrounding countryside as well as have a nosey in my favourite church. The village cats, dogs and horses all posed beautifully and the sky brightened just enough for perfect shots.

It's a long day, but it was spent with a wonderful photographer and my Editor so it was plenty of laughs too. We have a quick drink at a super pub and then drive to our hotel in Lewes. Dinner, then lights out (I forgot my pyjamas, but the gilded branches were fabulous!).

### THURSDAY

Shooting again today with an even earlier start. I keep a detailed checklist of what we need to shoot as well as keeping my eyes peeled for incidental shots that will be the icing on the cake. It's grey, and raining so 'interesting'. It means you have to be focused on where the light is moving through the house. What is good at 11am, will be rubbish by 2pm. We finish with some beautiful shots and after a long drive home, I check emails and then stare at the telly with slightly glazed eyes. The wine is helpful though!

### FRIDAY

I'm really tired today so there isn't much work as my brain is simply not functioning. A meeting in the morning for which I have pre-fuelled with coffee. Back home and I walk the dogs for a couple of hours, go through the shots when they come in and then make a list of what is left to shoot. There are a lot of emails to respond to and then I disappear into the garden. By 4pm I'm restored and back in the studio for a bit.

### WEEKEND

We've decided to move, so Saturday was spent out of the house whilst prospective purchasers

have a nosey. I'm fairly sanguine about it, as now that we have decided to make quite radical changes to the way we live, I'm sure it will happen when it's meant to. We head into Farringdon and Angel and wander around, stopping for refreshments along the way and have lunch at Polpo – delightful.

Sunday was all about some work in the morning and then a roam through Chelsea in the afternoon. The dogs had a lovely romp through Battersea Park and then we headed over to Pimlico where I (literally) drooled through the windows of Rose Uniacke's store and we picked up a few bits from Daylesford for a Sunday supper (their organic milk is pretty special). Drinks with friends, a movie and a bit of stitching and I'm done. Although then I realise I have Ilse Crawford's new book waiting... which I finish reading when the clock tells me it's no longer Sunday.

Cassandra's current book, *A World of Quilts*, £25, published by Jacqui Small, photography by Catherine Gratwicke, is available to buy now at all good book shops or online at: [www.quarto.com](http://www.quarto.com) Keep an eye out for the new book due to be released autumn 2015.







# RAG YARN BASKET

*This rag rug basket is just the right size for keeping odds and ends on your worktable. The basket works up so quickly that you'll soon have more baskets than you do odds and ends!*

*By Molla Mills*

## YOU WILL NEED

- 500g rag rug yarn
- 9mm (M/13) crochet hook

**Finished size:** 17cm x 22cm

With a 20cm tail of yarn, wrap yarn around two fingers twice. Insert the hook through the circle of yarn and catch yarn on hook (yoh).

Pull yarn through circle, yoh again from above and pull yarn through the loop on the hook. Keep a firm hold on the circle.

Continue in double (single) crochet through the circle for 10 stitches.

To move to the next row, dc (sc) 2 into first stitch.

**Row 2:** Work 2 dc (sc) into each stitch, creating a total of 20 sts in this round.

**Row 3:** Work 2 dc (sc) into every other stitch and 1 dc (sc) into the intervening stitches, creating a total of 30 sts in this round.

**Row 4:** Work 2 dc (sc) into every third stitch and 1 dc (sc) into the two intervening stitches, for a total of 40 sts.

**Row 5:** Work 1 dc (sc) into every stitch.

**Row 6:** Work 2 dc (sc) into every fourth stitch and 1 dc (sc) into the three intervening stitches, for a total of 50 sts.

**Row 7:** Work 1 dc (sc) into every stitch (**image 1**).

**Row 8:** Working the fold: insert the hook into the back of the next stitch and the loop just behind the stitch (**image 2**).

Continue the edge fold, working 1 dc (sc) into every stitch (**image 3**).

Continue in dc (sc) for 11 rows.

**To make the handles:** at the beginning of the row, chain 5.

Miss (skip) three stitches and attach the chain with dc (sc) into the fourth stitch (**image 4**).

Work 22 dc (sc), then make a second handle as above (**image 5**).

Work in dc (sc) to the beginning of the first handle (**image 6**).

Finish the edge by working a round of slipstitch. For the chains of the handles, work ss into both loops.

Work the rest of the round in ss, ending at the beginning of the handle (**image 7**).

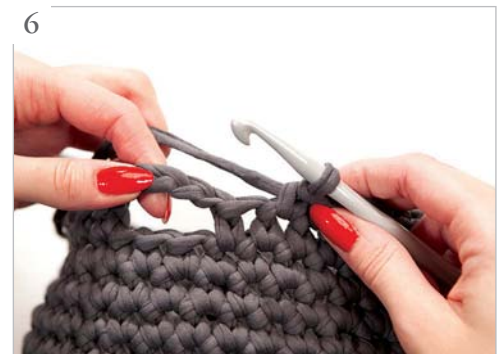
Cut yarn at an angle.

Thread yarn through last stitch to the inside of the basket.

Weave in yarn end.

## RESOURCES

*Modern Crochet* by Molla Mills, £20, Jacqui Small, ISBN 9781909342682





# COSY ANGORA MITTENS

*Luxurious mittens knitted in the softest of yarns with a subtle palette and simple patterning.*

*By Sarah Hazell*

## YOU WILL NEED

- Pattern chart on page 84
- Orkney Angora St Magnus DK:  
1 x 50g ball in Aqua (5) A, Heather (15) B  
and Violet (14) C
- 3.25mm and 4mm needles
- Small stitch holder

## TENSION

24sts x 30 rows to 10cm using 4mm needles  
and measured over pattern.

## ABBREVIATIONS

**K2tog** knit two sts tog.

**K2togtbl** knit two sts tog through back of loop.

**M1** increase by picking up the loop between  
2sts and knitting into the back of it.

**Skpo** slip one, knit one, pass the slipped st over.

## RIGHT MITTEN

\*Using 3.25mm needles, cast on 45 sts in yarn C  
and knit one row.

Break C and join in yarn A.

**Row 1 (RS):** Knit.

**Row 2:** Purl.

**Row 3:** K1, [sl1, K1] to end of row.

**Row 4:** P2, [sl1 wyb, P1] to last 2 sts. P2

Rep last 4 rows, 6 more times and rows 1-2 once  
more, decreasing 1 stitch at end of last row  
(44 sts).

Change to 4mm needles.\*

### Commence pattern

Mittens are now worked in st st throughout and  
in the following stripe sequence:

3 rows B.

3 rows A.

**Row 1 (RS):** K8, place Row 1 of chart, knit to end.

**Row 2:** P25, place Row 2 of chart, purl to end.

Continue with stripe sequence and chart as  
set throughout.

Work a further 2 rows.

### Commence thumb shaping

**Row 1 (RS):** K26, M1, K2, M1, K to end. (46 sts).

**Row 2:** Purl.

**Row 3:** Knit.

**Row 4:** P16, M1, P4, M1, P to end. (48 sts).

**Row 5:** Knit.

**Row 6:** Purl.

Continue to inc 2 sts on next and every 3rd row  
as set until 60 sts.

**Next row:** K27, slip the next 16sts onto holder,  
K to end.

**Next row:** Purl.

Work a further 24 rows.

### Shape top

**Row 1 (RS):** K1, skpo, K20, K2tog, K2, skpo, K12,  
K2tog, K1. (40 sts).

**Row 2:** P1, P2tog, P10, P2togtbl, P2, P2tog, P18,  
P2togtbl, P1. (36 sts).

**Row 3:** K1, skpo, K16, K2tog, K2, skpo, K8,  
K2tog, K1. (32 sts).

**Row 4:** P1, P2tog, P6, P2togtbl, P2, P2tog, P14,  
P2togtbl, P1. (28 sts).

**Row 5:** K1, skpo, K12, K2tog, K2, skpo, K4,  
K2tog, K1. (24 sts).

Cast off.

### Thumb

Rejoin yarn A to 16sts on holder and work  
a further 15 rows in stst.

### Shape top

**Next row (WS):** [P2tog] to end of row (8 sts).

**Next row:** [K2tog] to end of row (4 sts).

Break yarn, leaving a sufficient amount to draw  
through sts and secure firmly.

## LEFT MITTEN

Work as for RIGHT MITTEN from \* to \*.

### Commence pattern

Mittens are now worked in st st throughout  
and in the following stripe sequence:

3 rows B.

3 rows A.

**Row 1 (RS):** K25, place Row 1 of

chart, knit to end.

**Row 2:** P8, place Row 2 of chart, purl to end.

Continue with stripe sequence and chart as  
set throughout.

Work a further 2 rows

### Commence thumb shaping

**Row 1 (RS):** K16, M1, K2, M1, K to end. (46 sts).

**Row 2:** Purl.

**Row 3:** Knit.

**Row 4:** P26, M1, P4, M1, P to end. (48 sts).

**Row 5:** Knit.

**Row 6:** Purl.

Continue to inc 2sts on next and every 3rd row  
as set until 60 sts.

**Next row:** K17, slip the next 16sts onto holder,  
K to end.

**Next row:** Purl.

Work a further 24 rows.

### Shape top

**Row 1 (RS):** K1, skpo, K12, K2tog, K2, skpo, K20,  
K2tog, K1. (40 sts).

**Row 2:** P1, P2tog, P18, P2togtbl, P2, P2tog, P10,  
P2togtbl, P1. (36 sts).

**Row 3:** K1, skpo, K8, K2tog, K2, skpo, K16,  
K2tog, K1. (32 sts).

**Row 4:** P1, P2tog, P14, P2togtbl, P2, P2tog, P6,  
P2togtbl, P1. (28 sts).

**Row 5:** K1, skpo, K4, K2tog, K2, skpo, K12,  
K2tog, K1. (24 sts).

Cast off.

### Thumb

Work as for right mitten.

## FINISHING

Weave in any loose ends and press according  
to ball band instructions.

Place RS of work together and join thumb seams  
using mattress stitch or backstitch if preferred.  
Repeat for side seams.

## RESOURCES

**Yarn:** [www.orkneyangora.co.uk](http://www.orkneyangora.co.uk)

Tip

If you are new to  
stranded knitting, try  
working the panel in  
duplicate st (Swiss  
darning).



*making pretty*





*making pretty*





# RORSCHACH INKBLOT CLUTCH

Make your own interpretations from Rorschach-inspired inkblot designs. *By Femima Schlee*

## YOU WILL NEED

- Dye
- 250g salt
- 1tsp of soda ash or dye fix
- Plastic pipette or dropper
- 75cm x 36cm of white linen
- 75cm x 36cm of blue linen for the lining
- Two pieces of heavy iron-on fabric stiffener each measuring 18cm x 32cm
- 30cm white zip
- White and blue thread
- Sewing machine and zipper foot
- Sewing needle and pins
- Scissors
- 12cm of 2.5cm wide white herringbone tape
- Iron

**1.** Prewash and dry both your fabrics and cut them to measure 68cm x 32cm.

**2.** Dye your white linen by mixing a teaspoon of soda ash (or dye fix) and 250g of salt with a litre of hot water and stir until completely dissolved. Soak your white linen in this solution for five minutes, squeeze out and leave to dry. Do not rinse it. Fold the linen in half along its long axis and press with a hot iron.

**3.** Mix your dye in just 700ml hot water to make it very concentrated – I used half a packet of antique grey mixed with half a packet of denim blue to make an old blue ink colour. Lay several layers of paper down to protect your work surface. Use the pipette to create a pattern in the dye along the fold line (**image 1**).

**4.** Open out your fabric to check the dye – if it hasn't 'mirrored' itself, fold it again and cover it with a piece of paper and apply pressure over the dyed areas. Open out again and leave to dry (**image 2**).

**5.** Wash and rinse your dyed fabric

in cold water, then warm water until the water runs clean.

**6.** Leave to dry and iron.

**7.** Decide which is the wrong side of your dyed linen and lay it down horizontally with this side facing you. Draw a vertical line 32.5cm from the left hand edge. Position your two pieces of heavy stiffener 2mm to either side of this line, leaving a 1cm seam allowance along the top and bottom edges. Fuse to the linen with an iron following the manufacturer's instructions.

**8.** Turn your dyed fabric over, now right side up and laid horizontally in front of you. Lay your zip face down along the short edge nearest you, aligning its bottom edge with the bottom raw edge of the white linen. Tack in position. Lay your blue linen on top, aligning one of its

narrower edges with the bottom edge of the zip and tack in position (**image 3**).

**9.** Sew along the zip using a zipper foot. Press both the linen pieces away from the zips teeth and topstitch a few millimetres from the seam line using blue thread on one side and white on the other. With the outside side facing you and the zip nearest you, fold the bottom zip edge up and align it with the top edge of the white linen. Tack in position. Now fold the remaining narrow end of the blue lining linen up and again align it with the top edge. Tack in position (**image 4**).

**10.** Stitch along the zip using a zipper foot. Turn your work right side out. Press the linen away from the zips teeth and topstitch a few millimetres from the seam line using blue thread on one side and white on the other (**image 5**).

**11.** Turn wrong side out again and press your work. Cut the herringbone tape into two 6cm pieces fold each in half (3cm x 2.5cm) and press.

**12.** With the zip half open, press the double 'tube' of fabric flat with the raw edges on either side, and position the zip so that it lies 2cm from the top edge – to do this the double layer of fabric should be folded along the narrow gap between the two pieces of stiffener along the bottom. Pin or tack the two sides, inserting the folded tape on either side between the zip and the other side of the bag.

**13.** Stitch 1cm seams by machine along each side. Zigzag stitch along these raw edges to reduce fraying.

**14.** Turn your work right side out and press. Topstitch 2mm in from this pressed top fold (**image 6**).

## Tip

Try testing your inkblots on both wet and dry fabric before you start to see which effect you prefer. I decided to dye my linen when slightly damp to give it a soft, blurred effect.

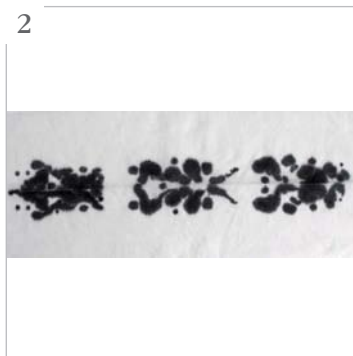
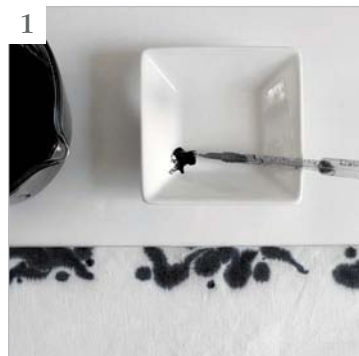
## RESOURCES

**Dye:** [www.dylon.co.uk](http://www.dylon.co.uk)

**Soda ash:** [www.amazon.co.uk](http://www.amazon.co.uk)

**Linen:** [www.dittofabrics.co.uk](http://www.dittofabrics.co.uk)

**Zip:** [www.sewbox.co.uk](http://www.sewbox.co.uk)



STEP-BY-STEP PHOTOGRAPHS: JEMIMA SCHLEE





# Meeting Zandra Rhodes

Emma Kennedy enters the vibrant world of creative whirlwind, Zandra Rhodes, to find out the secrets behind her continuing success.

Once upon a time in the not-so-distant past, South London's Bermondsey was a very different place. If the smart shops or the expensive looking locals aren't enough to convince you of its new-found affluence, then a cursory glance in one of the many estate agent windows will rid you of any lingering doubts. For my part I don't need convincing, I'm too busy trying to forget the advice I chose not to heed back in the '80s, when looking to place a tentative foot on the property ladder. Without the foresight required to believe this shabby corner of London was on the up, I took my deposit (and lack of imagination) elsewhere. Fortunately not everyone took my lead, which is why I find myself at its creative heart on a Thursday afternoon.

Halfway down Bermondsey street, under the watchful gaze of the Shard, lies the Fashion and Textiles Museum, and as smart and artfully cool as the area may be, nothing quite prepares you for the shock of colour that leaps out unannounced onto the narrow pavement. Visually, there is little left of the anonymous brick warehouse it once was, as it is now bathed in golden ochre with magenta pink accents – possibly the first clue to the fact it is also home to its founder Zandra Rhodes. The second clue is found in the foyer to her penthouse apartment. A mosaic floor in her signature squiggles, meanders its way along a corridor,

leading you to the lift. Its colourway is subdued and though very beautiful; this is the first and last glimpse of anything subtle you will see once across the threshold to her apartment.

I am here, along with a clutch of excited journalists and PRs for the launch of Zandra Rhodes' latest venture; a gorgeous collection of fabrics for the Free Spirit range. Arriving a little early, I am ushered into her penthouse apartment. I had heard on the grapevine it was quite extraordinary, but I hadn't paid much attention to the details, always preferring to see the unexpected – and just like the exterior, that's precisely what I saw. However on reflection, anyone equipped with only a vague knowledge of her fashion textiles really shouldn't be too surprised by the explosion of colour that greets you. Hot pinks, cobalt blues, zingy greens and acid yellows go towards creating a space which is camp and theatrical, beautiful and balanced in equal measures. A heady mix of '80s fabulousness; artworks including a life-size bust of Zandra and a larger-than-life mirrored sculpture of Ghandi, sit against a backdrop of murals and sparkling mosaic pieces by her long standing friend and fellow artist Andrew Logan. Intricate Indian seats sit side by side with Z-shaped chairs from her shops in the '70s, while delicate fabrics drape decorously from screens. In the wrong hands this mix of ingredients could be a recipe for disaster, but in reality the effect is

harmonious and fun, a true extension of the creative being that is Dame Zandra Rhodes.

Perfectly camouflaged with her signature pink bob and diaphanous patterned ensemble, locating Zandra was verging on comical. Scanning the room, I eventually spied her sitting at a round table, watching on as the launch (which was taking on a distinct party vibe) gathered momentum around her. Having found her, it was hard to take my eyes off her. Small and extraordinarily vibrant, with said hair and an abundance of turquoise eye shadow, she belies her 74 years, not least because she has the energy and demeanor of someone much younger. She greets me warmly, and we chat easily before I remember my reason for being there, and ask her to tell me about the inspiration behind her debut collection Lace Mountain for Free Spirit fabrics.

"Australia," she announces, very matter of fact. I nodded sagely, as if I knew exactly what she was talking about, but she wasn't fooled. Indulging me, she continued. "What I mean is, Ayres Rock was the starting point. Back in 1971, I was visiting Australia and I kept seeing postcards of this rock. Eventually I visited it and started by sketching first the mountain, and then the Spinifex grasses around it, and it built on from there. The original collection launched in 1974 and went on to be used for my Square Capes collection," she explains, before adding as an aside "and then a one-sided dress for Jackie





*Intricate Indian seats sit side by side with Z shaped chairs from her shops in the '70s, while delicate fabrics drape decorously from screens. In the wrong hands this mix of ingredients could be a recipe for disaster, but in reality the effect is harmonious and fun, a true extension of the creative being that is Dame Zandra Rhodes.*





Onassis, though I don't think I did the fitting for that one." The finished designs for this new collection are beautifully intricate, full of colour and have enough of her signature 'squiggles, frills and flowers' to keep the most fervent of her followers happy.

Looking at earlier collections of her textiles and fashion designs, I wondered which, within the creative process, came first – the textile or the garment? But before I can finish my sentence and without hesitation she says: "it is always the textile first and then the textile turns into the garment. Always that way round," and it is this that separates her from other designers. "You have to remember when I started out I couldn't sell my work so I had to figure out how my designs could become something else. But, I'm not a quick designer, so my trouble is always working out what I'm going on to next, and that's why I often draw on work I have already done."

Having spent some time looking at Zandra's vast body of work, hearing her declare that she's not a quick designer is hard to believe. From her well documented fashion and textiles to bed linens, handbags, shoes and jewellery not to mention, costume designs for operas, private commissions to the rich and famous... and the list goes on right through to a collaboration with Makeup giant MAC, and of course founding the Fashion and Textiles Museum. At this point, she laughs acknowledging my obvious disbelief at the concept of her being a slow designer, but insists that this volume of work is down to the simple fact she is a workaholic. I ask her what (if any) is her idea of a holiday

"My life is very narrow; it's called work. I don't have any children, but fortunately all my close friends are workaholics too," she says. "For example, my great friend Andrew Logan will say 'what shall we do?' So we go on holiday and what do we do? We draw. So I suppose my idea of a holiday is drawing," she concludes.

Her time is divided between London and San Diego, where her long term partner and ex-president of Warner Brothers, Salah Hassanein, resides, but back in Brompton she has orchestrated her studio, print room and offices all to be in the building where she lives. "I have a team that consists of a girl who runs it, a pattern maker, a sewer and another girl who works on the textiles with me and then we have the interns." Her warmth is tangible, and she has a reputation of nurturing students and younger designers. I wonder if she feels a sense of duty to help the next generation of budding designers? She considers this for a moment before answering. "I think I enjoy it. I like people who are keen and want to be encouraged, but on a practical level I also need the labour so it makes sense."

With the clock ticking and a queue forming behind me, I know time is running out and I chose my final question carefully. With her Princess of Punk years behind her, her numerous collaborations, designs and projects are all well documented with interviews and tutorials, all readily available at the click of a button. What is not so readily available is the backstory leading to the opening of the Fashion and Textiles Museum in 2003. Earlier that day, I had visited the museum to see the Knitwear: Chanel to Westwood exhibition and apart from my own embarrassment at being such a latecomer, I was simply blown away by both the space and the exhibition itself, and was keen to find out more. Zandra's face lights up, and without hesitation launches into the whole story.



"Andrew (Logan) who was living around the corner, found this building. It was not exactly dilapidated, because it's a sturdy brick building, but it was pretty neglected. At the time this street was empty and nothing was going on around here." Gesturing beyond her balcony she continues, "there were no shops in it, the Shard wasn't built and over the road a bomb had gone off during the war. Andrew reminded me I had always wanted to do a museum and suggested I applied for the lottery funding, which I did, though it never materialised." For the first time I detect a hint of irritation in her tone. "At the time, my house in Notting Hill couldn't really be developed any more," she continues, "and my studio in Hammersmith was too big – as business wasn't what it had been.

I had stuff in storage that got flooded and a studio in Paddington that had subsidence. So I worked out I could just about buy this building for the same price as what my house would sell for. My boyfriend couldn't believe I was stupid enough to sell my lovely home in Notting hill, for a warehouse in nowhere, which was also difficult to get to. But he's an amazing man and when your backs against the wall, he thinks of things and was clear that I shouldn't give up." Thankfully for us she took the advice and after a brief introduction, she then managed to persuade the renowned Mexican architect, Ricardo Legorreta to design it. "I flew him over first-class on my air miles," she recalls with a laugh, "and when the mock up was done, we displayed it in the RA summer exhibition. But still the figures weren't adding up, so Salah then suggested we got another architect to work alongside Ricardo and we built nine flats on the same site. We sold them all off-plan, apart from this one, which I was keeping, and the sale of these covered the fees for the whole build... and that was it." I listen in awe at how straightforward she makes it sound, knowing full well it couldn't have been and say as much. For a moment, she almost looks tired at the memory. "Looking back, I can't really believe I got it together," she admits before adding: "I don't always think of the details, I don't have time – I just deal with things as they hit me."

For many lesser mortals of her age and standing, the story could have ended there. With a life full of glamour, success and adventure behind her she could have justifiably sat back on her magenta balcony and declared 'my work here is done'. But anyone who has spent more than five minutes in her presence would instinctively know that would never be the case. Her day had started early, preparing her 'salon' for the 60 plus guests, before being interviewed on film for the launch. From here she went straight into a round of interviews for hungry journalists followed by a photo shoot and more conversation with excited retailers. I was beginning to fade and headed off to the station naively imagining Zandra would surely take the evening off. But that would be too easy. As I left, there was a car waiting for her outside, ready to whisk her off to her next appointment, a dinner followed by a speech with another big retailer. Guiltily I forced a spring into my step and tried to brush away the notion of feeling tired as I jumped on the train, silently repeating to myself 'must try harder, must try harder'... before nodding off.

For more information on Zandra's FreeSpirit Lace Mountain collection visit:

[www.makeitcoats.com](http://www.makeitcoats.com)

[www.zandrarrhodes.com](http://www.zandrarrhodes.com)

*"I don't always think of the details, I don't have time – I just deal with things as they hit me."*





Zandra Rhodes interior



Lace mountain



Interior



Snail flowers



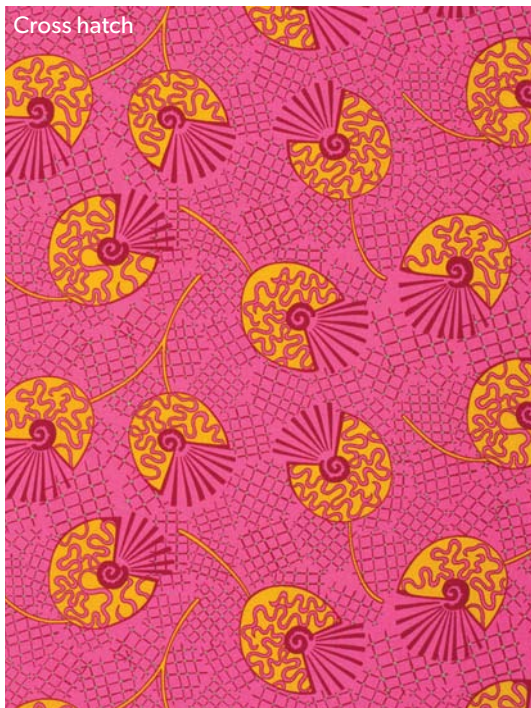
Fashion Textiles Muesuem



Fringed shawl



Mosaic floor



Cross hatch



Interior



*making know how*





# STUDDED TOTE SHOPPER

*Put your own stamp on the classic tote by using faux leather and studded detailing. By Femima Schlee*

## YOU WILL NEED

- Pattern template on page 86
- Faux leather cut to size: main piece (x 1) 110cm x 37cm, side panels (x 2) 47cm x 15cm, handles (x 2) 89cm x 10cm
- Quilting thread (strong sewing thread)
- Sewing needle
- Scissors
- Ruler
- White pen
- Stud kit
- 12mm eyelet kit
- Embroidery cotton and needle
- Sewing machine
- Hammer

**1.** Take the largest piece of faux leather and use a white pen to mark a point xxcm from either long side and xxcm from one short edge – this is the centre point for your stud and eyelet pattern. Use a ruler and a white pen to mark dots for positioning your eyelets and studs (**image 1**).

**2.** The studs and eyelets come with instructions. Either follow the template on page 86, or take a bit of time laying them out on a large sheet of paper to create your own pattern. You will have to cut the plastic jig for the eyelets in half where it folds in order to use it, as when in one piece it only allows you to fix eyelets within

a few centimetres of the edge of your fabric. Follow the instructions on the kit, taking your time to position one half of the jig underneath the fabric and the other on top before whacking it with your hammer to finish (**image 2**).

**3.** Repeat steps 1 and 2 at the other end of the piece of faux leather.

**4.** Set your sewing machine to a large stitch and thread up with quilting thread. Fold both short ends over 5cm to the wrong side and stitch down by machine 2mm–3mm from the raw edge. Do the same with one end of each of the side panels. The nature of faux leather means that it can stick to the bed of your machine, so encourage it along under the foot as you work (**image 3**).

**5.** Join one side panel to the main piece. Place one side of the top hemmed edge of one side panel to the right hand top edge of one hemmed end of the main piece, right sides together. Machine a 5mm seam down to the first corner of the side panel. Leaving the machine needle down in the fabric, raise the foot and swivel and manipulate your two layers of fabric to turn the corner. Continue stitching, repeating the corner turn at the next corner of the panel and finish stitching the seam up to the

top hemmed edges. Finish off all the thread ends by hand. At this point you can trim the corners at the bottom of the panel slightly to reduce bulk (**image 4**).

**6.** Repeat step 5 with the other side of your bag.

**7.** Use the embroidery thread doubled to 'whip' the side seams with overstitch, making two or three stitches on top of one another at the top edges for extra strength (**image 5**).

**8.** Take one handle piece and fold it into thirds so that it measures just over 3cm wide. Machine stitch around all sides a few millimetres in from the edges. Position one end of the handle on the inside of the top opening of the bag on the main piece and 9cm from the stitched side seam. Align its bottom edge with the stitched hem. Machine it in position and finish off all the thread ends by hand. Repeat with the other end of the handle 9cm from the other side seam.

**9.** Repeat step 8 with the second handle.

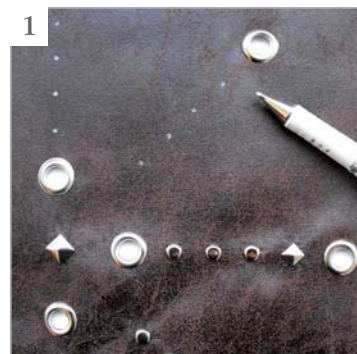
## RESOURCES

### Faux leather fabric:

[www.iwantfabric.com](http://www.iwantfabric.com)

### Eyelets and stud set:

[www.fredaldous.co.uk](http://www.fredaldous.co.uk)









# HOT WATER BOTTLE COVER

*Make a pretty little cover for your hot water bottle to cosy up to on chilly winter evenings.*

*By Femima Schlee*

## YOU WILL NEED

- Pattern templates on page 87
- 26cm x 45cm linen in two contrasting patterns
- 55cm x 45cm Bondaweb
- 26cm x 20cm linen in a paler pattern
- 50cm cotton lace
- 55cm x 45cm cotton wadding
- Sewing machine
- Sewing threads, needle and pins
- Sharp scissors
- Decorative snap fastener
- One small button

**1.** Cut out your fabric using the templates from page 87. Fuse the Bondaweb to the wadding following the manufacturer's instructions. Trim 1cm off all the pieces of wadding and centre them on their corresponding pieces of linen. Fuse them together using an iron.

**2.** Cut a 16cm x 6cm strip of light fabric, fold in half and press. Open out and press the two long edges in to meet the central crease and press again (**image 1**).

**3.** Fold again along the central crease to form a hanging loop. Topstitch along both long edges. Fold your hanging loop and align its two raw edges with the top raw edge of fabric piece A. Place the two ends 1.5cm apart and pin in position (**image 2**).

**4.** Cut a 26cm x 6cm piece of light linen and place it right side up. Lay the lace 5mm above the bottom raw edge and stitch it down 5mm from the bottom edge of the lace (**image 3**).

**5.** Place the lace panel right sides together along fabric piece B, aligning the lace edge with the long straight edge. Pin or tack and sew a 1cm seam.

**6.** Fold the light panel down and press. Turn your work over and fold the bottom raw edge of the light panel up to meet the raw edge of the seam (**image 4**). Press.

**7.** Fold the light fabric up to encase the raw seams edges, pin in position and tack (**image 5**).

**8.** Turn your work over. Topstitch just above the lace and again 7mm above that (**image 6**).

**9.** Cut 1cm off the top edge of fabric piece C – along the edge of the wadding. Cut a piece of light fabric 26cm x 4cm and lay it right sides together along the top of piece C, aligning the raw edges. Pin or tack and sew a 1cm seam.

**10.** Fold the light panel up and press. Turn your work over and fold the bottom raw edge of the light panel down to meet the raw edge of the seam. Fold it down 1cm again, press and pin in position (**image 7**).

**11.** Turn your work over and topstitch just above the seam line (**image 8**). ▶







**12.** Lay your piece A right side up. Lay piece B on top of it, right side down and aligning the top edges. Finally, lay piece C on top, right side down and aligning the side and bottom edges. Pin all the way around (**image 9**).

**13.** Sew a 1cm seam all around, reverse stitching where pieces B and C overlap, and over the ends of the hanging loop at the top. Trim down to 5mm and zigzag all the way around to reduce fraying (**image 10**).

**14.** Trim the two top right-angled corners at 45 degrees, close to but being careful not to cut the seam stitches. Turn right side out and press, easing the seams and corners out to make them sharp. Stitch a snap fastener under the light fabric flap, with your thread doubled for extra strength (**image 11**).

**15.** Fold over both short ends of your remaining lace and hem with small stitches by hand. With your thread doubled, make running stitches along the bottom edge of your lace and pull it to gather it into a rosette. Stitch to the top centre of the flap, securing it with a small button (**image 12**).

## RESOURCES

**Linens:** [www.sarahhardaker.co.uk](http://www.sarahhardaker.co.uk)

**Lace, snap fastener:**

[www.textilegarden.com](http://www.textilegarden.com)

**Wadding and Bondaweb:**

[www.thecottonpatch.co.uk](http://www.thecottonpatch.co.uk)



# INSPIRATION

*Turn a plain waffle tea towel into a smart guest towel with pretty lace trim. By Emma Herian*

RESOURCES Lace: [www.textilegarden.com](http://www.textilegarden.com)





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# BUNNY COAT

*This little coat is great for winter days when it's not cold enough for a heavy coat. A charming gift for girls and boys; make it in grey or brown wool for little boy rabbits. **By Molly Goodall***





### YOU WILL NEED

- Pattern templates on page 85
- 180cm wool woven fabric
- 180cm cotton print fabric
- Thread to match wool fabric
- 1 large metal snap
- 1 skein fluffy yarn for tail
- 9cm x 15cm cardboard for tail assembly

### CUTTING OUT

Using the pattern templates from page 85 cut out the following:

#### From the wool woven fabric cut:

- Two ear backs (A)
- Two hood sides (B)
- One hood centre (C)
- One pocket fronts (D)
- One left side front (E)
- One right side front (F)
- Two sleeve fronts (G)
- Two sleeve backs (H)
- Four ties for closure (I)
- One coat back (J)

#### From the cotton print fabric cut:

- Two ear fronts (K)
- One hood centre lining (L)
- Two hood side linings (M)
- One pocket back (N)
- Two sleeve front linings (O)
- Two side front linings (P)
- Two sleeve back linings (Q)
- One coat back lining (R)

**1.** With right sides together, using a 6mm seam allowance, sew the bunny ear fronts to the bunny ear backs, leaving them open at the notched end. Turn to right side and press (**image 1**).

**2.** Fold bottom corners of ears to front at notches as shown; tack in place (**image 2**). You can tell which ear is the right and which is the left by the long edge with the notch – the notched long edge is the outside edge of the ear. You may want to mark it with a pin when the ears are turned to the right side.

**3.** With right sides together, using a 6mm seam allowance, sew lining side hoods to lining centre hood. Pin ears in place between notches on hood sides with print facing the right side of hood sides. Sew hood centre to hood sides with right sides together using a 6mm seam allowance, sandwiching ears in place (**image 3**).

**4.** With right sides together, sew pocket front to pocket back along top edge. Turn to right side (**image 4**).

**5.** With a 13mm seam allowance and right sides together, sew bias binding to three unfinished sides of pocket through all thicknesses (**image 5**). Fold bias binding around edges of pocket to lining side, folding ends neatly down at top. Press in place, and stitch in the ditch to secure.

**6.** Place pocket on right side front (**image 6**), in position indicated on pattern piece. Sew again in seam ditch through all thicknesses.

**7.** With right sides together and matching notches, sew sleeve fronts to coat side fronts using a 6mm seam allowance (**image 7**). Repeat for lining sleeve fronts and lining side fronts.

**8.** With right sides together and matching notches, sew sleeve backs to coat back using a 6mm seam allowance. Repeat for lining sleeve backs and lining coat back (**image 8**).

**9.** With right sides together and matching notches, sew coat front to coat back at shoulder seams, underarm seams, and side seams using a 13mm seam allowance (**image 9**). Repeat this step for coat lining shoulder, underarm, and side seams. Turn coat to right side.

**10.** With right sides together and matching notches, sew hood to neck of coat. Repeat for hood lining and coat lining. Carefully fit lining into coat, matching and pinning outside edges (**image 10**).

**11.** To create ties for closures, fold each tie in half lengthwise with right sides together. Sew long ends and one short edge together (**image 11**). Use a loop turner to turn to right side, press. Pin two in place at notches on right side front of coat, matching raw edge to raw edge of coat.

**12.** Beginning at left side seam, with right sides together, in the same manner as sleeve hems, sew bias binding using a 13mm seam allowance

to bottom edge of coat, around left front, around hood, down right side front edge (sandwiching ties in place), and around front hem and back hem to finish where you began at left side seam (**image 12**).

**13.** Fold bias to inside and press; stitch in the ditch all the way around to enclose raw edges. Take extra care at curves and corners – the bias will stretch to accommodate them. Fold right side ties towards opening and tack in place (**image 13**).

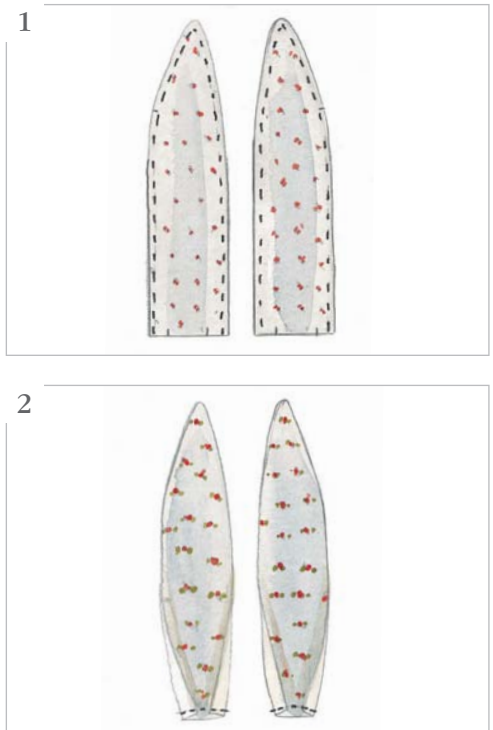
**14.** Sew snap in place on left side front and right side front lining in positions indicated on pattern. Sew open ends of remaining ties in place as shown (1), in positions indicated on left side front pattern piece. Fold towards open edge and stitch again to conceal raw edge (2) (**image 14**).

**15.** To create a bunny tail, wrap fluffy yarn around a piece of cardboard 9cm wide and 15cm long. Wrap many times until yarn is about 2.5cm thick on either side of cardboard (number of wraps will vary based on thickness of yarn used). Use a tapestry needle to thread a double length of yarn under all layers and tie in a tight, secure knot (**image 15**).

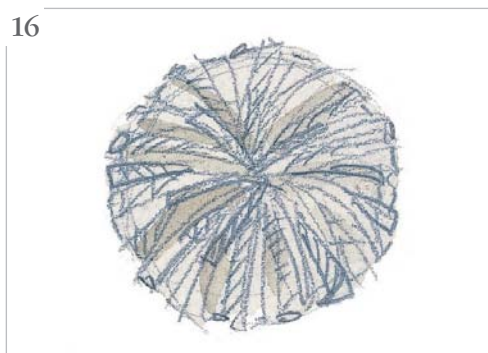
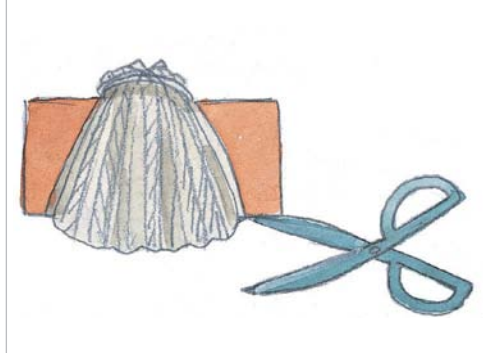
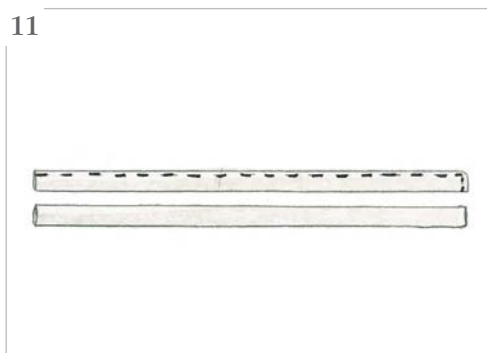
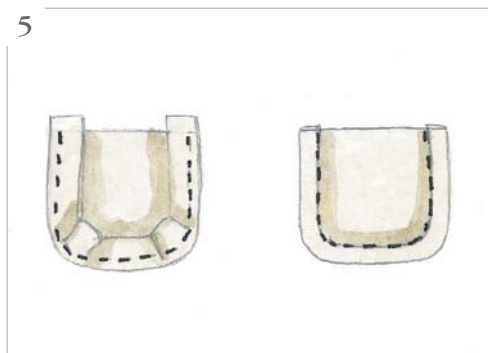
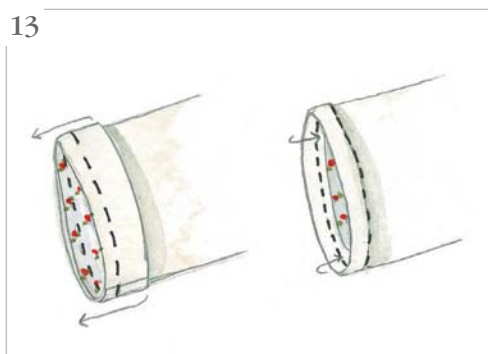
**16.** Cut yarn through all thicknesses at edge opposite knot to release cardboard. Fluff up tail; trim ends if uneven. Hand stitch in place on back of coat, catching the centre knot of the tail in stitching (**image 16**). Alternatively, stitch to large safety pin and pin in place, allowing for easy removal for cleaning.

### RESOURCES

*Wild Things to Sew and Wear* by Molly Goodall, £14.99, Frances Lincoln Ltd, ISBN 9780711236011











# FLORAL BACKPACK

*Mix and match floral fabrics with spots,  
or use a combination of print and plain to give this  
bag a modern look. **By Cath Kidston***



## YOU WILL NEED

- Pattern template on page 89
- Medium-weight fabric in three floral designs:
- 75cm x 30cm floral fabric 1
- 25cm square floral fabric 2
- 25cm square floral fabric 3
- Medium-weight fabric in two spot designs:
- 25cm square red spot
- 102cm x 70cm red spot
- 50cm x 30cm polyester wadding
- 15mm diameter magnetic bag fastener
- 2 buckles with 2.5cm wide openings
- 70cm cotton webbing, 2.5cm wide
- 60cm cord, 6mm in diameter
- Matching sewing thread
- Sewing machine

## CUTTING OUT

### From floral fabric 1:

70cm x 27cm rectangle for the main bag

### From floral fabric 2:

One outside flap (from template)

### From floral fabric 3:

One 23cm circle for the base

### From pink spotted fabric:

One 70cm x 8cm border

Two 45cm x 10cm straps

One 20cm x 6cm handle

One 72cm x 8cm drawstring channel

One 70cm x 32cm lining

One 23cm circle for the base

One 8cm x 7cm slider

Two 5cm square tabs

### From red spotted fabric:

One inside flap (from template)

## From wadding:

Two 44cm x 4cm strips for the straps

One 21cm circle for the base

## MAKING THE BAG

**1.** Fold the main bag in half widthways and mark the centre of the top edge with a pin. Fix the recessed half of the magnetic fastener to the right side, 8cm below this point. With right sides together, pin and tack the pink spotted border to the bottom edge. Machine stitch, taking a 1cm seam allowance, then press the seam allowance towards the border.

**2.** Pin the side edges together, matching the seam. Machine stitch, taking a 1cm allowance. Press the seam open. Turn right side out and topstitch the other seam, 2mm from the edge of the border (**image 1**).

**3.** Press under a 1cm turning along the long edges and one end of a strap. Press in half widthways. Slip the wadding under the folds at one end. Tack and topstitch the edges together. Stitch along the centre.

**4.** Cut 10cm of webbing and press a 1cm hem at one end. Slot through a buckle and tack the ends together. Sew across the webbing, close to the buckle. Trim the raw end back to 1cm and, with the folded end uppermost, tack and box stitch the webbing to the neaten end of the strap (**image 2**). Repeat for the second strap. With the buckles facing outwards, pin and tack the raw ends to the top edge of the bag, 4cm from each side of the seam line.

**5.** Fold the handle in half lengthways, with right sides together. Pin and tack the long raw edge. Machine stitch, taking a 6mm seam allowance, then turn right side out. Press, then pin the ends to the top edge of the bag so that they overlap the inside edges of the straps by 1cm (**image 3**).

**6.** Fix the second part of the fastener to the right side of the inside flap, 2cm up from the centre bottom edge. With right sides together, pin and tack the side and bottom edges of the two flaps together (**image 4**). Machine stitch, taking a 6mm seam allowance. Clip the curves and turn right side out. Press, then tack the top edges together. With right sides facing, pin and tack the top edge to the bag so that it lies centrally over the straps and handle.

**7.** Tack the short ends of the strip together and machine stitch, taking a 2cm seam allowance. Leave a 1cm gap, 15mm from the bottom end of the seam, and reinforce the ends of the stitch line. Press the seam open, then press the strip in half lengthways with the right side outwards. Tack the long edges together. With the gap in the seam lined up with the marker pin, and the raw edges aligned, pin and tack the channel around the top edge of the bag (**image 5**).

**8.** Cut the remaining webbing in half and make a 1cm double hem at one end of each piece. With right sides facing, pin the raw ends to the bottom edge of the bag, 5cm from each side of the seam (**image 6**).

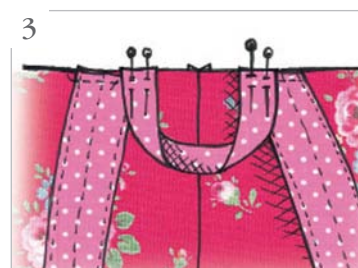
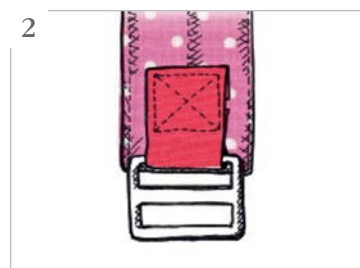
**9.** Tack the side edges of the lining with right sides facing. Machine stitch, taking a 1cm seam, then press the seam open. Slip the lining over the bag, matching the seams, then pin and tack the top edges together. Using a denim needle, machine stitch twice through all the layers, 1cm from the edge. Turn the lining to the inside of the bag.

**10.** Tack the circle of wadding to the wrong side of the base lining. Pin the main fabric base right side up on top of the wadding and tack around the outside edge (**image 7**). With the main fabric base on the inside, pin and tack to the bottom edge of the bag. Sew in place, taking a 1cm seam allowance. Bind, overlock or zigzag the raw edges, then turn the bag right side out. Thread the webbing through the buckles.

**11.** Thread the cord through the drawstring channel. Press under a 1cm turning along the top and bottom edges of the slider. Unfold, then stitch along the side edges with right sides facing, taking a 1cm seam allowance. Turn right side out and fold the turnings to the inside. Stitch along the centre of the tube and slot one cord through each side. Press back a 6mm turning along the top, bottom and side edges of the tabs and bind (**image 8**).

## RESOURCES

*Cath Kidston Sewing Book*  
by Cath Kidston, £20, Quadrille,  
ISBN 9781849493826





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*After gorging on a plethora of meat, sweets, and Christmas pud, it's nice to forget about using up leftovers and look forward to eating something that won't push the belt buckle to maximum capacity. Try out this fab all day menu for some light but tasty alternatives to turkey sandwiches.*

## BREAKFAST: GRANOLA

### YOU WILL NEED

- 175g mixed nuts
- 450g rolled oats
- 50g sesame seeds
- 50g sunflower seeds
- 1tsp ground cinnamon
- 1tsp ground ginger
- 100g soft light brown sugar
- 125ml sunflower oil
- 100ml runny honey
- 175g apricot preserve (optional)
- 150g raisins
- 80g dried cranberries

1. Preheat the oven to 180°C/350°F/Gas mark 4.

2. Chop or crush the mixed nuts, leaving some whole. Mix with the oats, seeds and a little salt in a large bowl. Pour your oil, honey and preserve (if using) into the mix and stir.

3. Spread your mixture on to a large baking tray, preferably non-stick, in a thin layer. Bake for 25–30 minutes, stirring well at least twice and bringing the mixture in from the edges, until golden. Leave to cool.

4. Mix in the raisins and cranberries and serve with icy cold milk.

5. Stored in an airtight container, your granola should keep for one month. ▶

# POST-CHRISTMAS MENU



## LUNCH: WILD MUSHROOMS WITH WALNUT CHUTNEY ON TOAST

### YOU WILL NEED

- 500g mixed wild mushrooms, cleaned, wiped and trimmed
- 2 sprigs of thyme, leaves only
- 1 garlic clove, finely sliced
- Salt
- 5–6tbsp extra virgin olive oil
- 50g flat-leaf parsley leaves, finely chopped

### For the walnut chutney

- 50g walnuts
- 2 tbsp walnut oil
- 2 sprigs of mint, leaves only, washed and dried
- 1 small garlic clove
- Salt
- 1 tbsp runny honey
- 100ml Greek yogurt

**1.** To make the walnut chutney, preheat the oven to 180°C/350°F/Gas mark 4. Put the walnuts on a baking tray and toast in the preheated oven until golden but not brown. Remove from the oven and leave to cool.

**2.** Blend the walnuts and walnut oil in the blender, then add the mint, garlic, salt to taste and honey. Blend until smooth. Fold in the yogurt and add more salt if needed.

**3.** For the wild mushroom mix, preheat the oven to 200°C/400°F/Gas mark 6. Coarsely chop the mushrooms, making sure they are all the same size so they cook evenly. Scatter them onto a baking tray and add the thyme, garlic and salt to taste. Drizzle with the olive oil.

**4.** Bake for 10–15 minutes until the mushrooms are soft and golden. Remove from the oven and mix the chopped parsley through the mushrooms.

**5.** Serve on toasted sourdough bread drizzled with olive oil and rubbed with a tiny little garlic clove. Drizzle the walnut chutney over the mushrooms and serve hot.

### RESOURCES

*Carina Contini's Kitchen Garden Cookbook* by Carina Contini, £25, Frances Lincoln Ltd, ISBN 9780711234604





## SUPPER: CHICKPEAS AND TOASTED BREAD WITH YOGURT-TAHINI SAUCE

### YOU WILL NEED

#### For the chickpeas

- 60ml olive oil
- 3 cloves garlic, crushed
- 1tsp ground turmeric
- 600g precooked chickpeas, preferably not canned
- ½ to 1tsp ground cumin
- 1 to 2tsp Maraş pepper or a good pinch of crushed red pepper flakes, to taste
- 360ml chickpea cooking broth, or 120ml white wine and 240ml vegetable stock or water, plus more as needed
- Salt

#### For the sauce

- 275g Greek-style yogurt
- 160ml tahini
- 1 clove garlic, crushed
- Salt
- 3tbsp fresh lemon juice

#### For serving

- 3 to 4 stale pitta breads, preferably wholegrain
- 2 to 3 slices stale multigrain bread, diced, or barley rusks
- Good, fruity olive oil, for drizzling
- 25g pine nuts, toasted
- Dried oregano, mint, or any dried or fresh herb you like
- Maraş pepper or crushed red pepper flakes, for sprinkling
- 1 or 2 lemons, quartered

**1.** To make the chickpeas, heat the olive oil in a frying pan over medium heat. Add the garlic, turmeric, chickpeas, cumin and Maraş pepper. Toss a few times until the garlic starts to sizzle. Add the broth and salt to taste. Bring to a boil, reduce the heat, and simmer for 15 minutes, or until the chickpeas are tender and about 240ml broth is left in the pan. Remove from the heat, taste, and adjust the seasoning. Cover and set aside until needed.

**2.** To make the sauce, stir the yogurt and tahini together in a bowl. Add the garlic, salt and lemon juice. Taste and adjust the seasoning. Stir in 2–3 tablespoons water to thin the sauce just to the point that it is pourable. Cover and store in the refrigerator until needed.

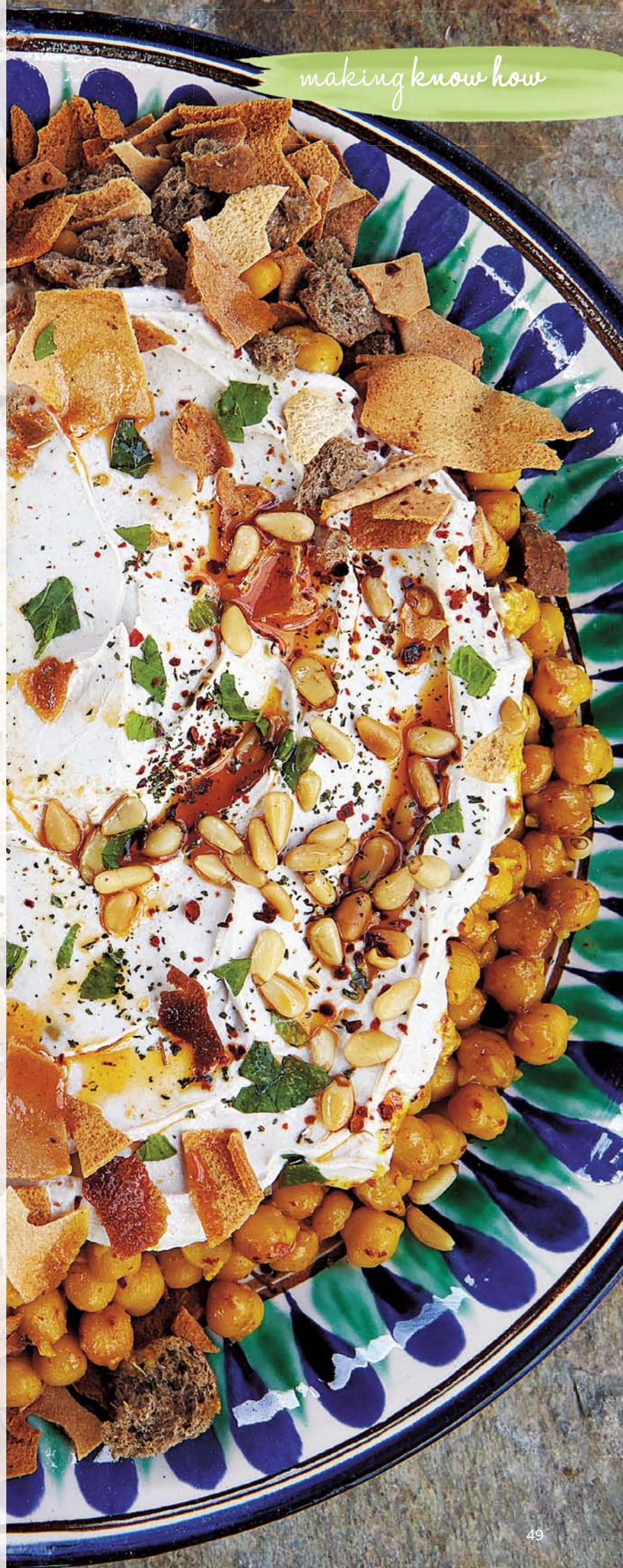
**3.** To finish and serve: Preheat the grill. Open the pitta (divide them horizontally) and crumble into large pieces or cut them in triangles or ribbons. Spread them on a baking sheet with the cubed bread. Place under the grill and toast for two minutes, toss, and grill for a couple of minutes more, until deep golden brown. Line the bottom of a deep serving dish with most of the toasted pitta and bread, reserving a handful to garnish.

**4.** Meanwhile, gently reheat the chickpeas, adding more broth if they look dry. There should be 160ml to 240ml broth in the pan. Spoon the chickpeas and broth evenly over the toasted bread. Stir the yogurt-tahini sauce and pour it over the chickpeas.

**5.** Drizzle with fruity olive oil; sprinkle with pine nuts, oregano, and Maraş pepper and garnish with the reserved pitta and bread. Serve immediately in soup plates or bowls, passing a bottle of olive oil and additional herbs, Maraş pepper and lemon quarters around the table.

### RESOURCES

*Mediterranean Vegetarian Feasts* by Aglaia Kremezi, £21.99, Stewart Tabori & Chang, ISBN 9781617690730





# BROWNIE MIX KIT

*When you give edible gifts to friends you know they won't sit around and collect dust. Not only can the recipient enjoy a treat, but they can reuse the glass container afterwards. Brownie mixes are a sweet treat that everyone will enjoy, especially when you've done all the hard work for them! **By Sally Shim***

## YOU WILL NEED

### Makes 1 jar

- 1l clean, dry glass jar with lid
- 9.5cm long wooden spoon
- 6cm x 10cm brown tag
- 30.5cm of twine
- Rolling alphabet stamp
- Black stamp pad
- Drill with 3mm wood drill bit
- Scissors
- Ingredients for brownie mix
- 200g granulated sugar
- 200g firmly packed brown sugar
- 60g all-purpose flour
- ½tsp salt
- 120g cocoa powder
- 170g chocolate chips (optional)
- 55g chopped nuts (optional)

**1.** Pour half of the granulated sugar into the glass jar, followed by all of the brown sugar. Next, pour in the remaining granulated sugar, followed by half of the flour and salt. Finally, pour in all of the cocoa powder, and top it off with the remaining flour and salt. If you have extra space at the top of your container, add some of the chocolate chips or nuts, if desired. Put the lid on the glass jar.

**2.** Using the rolling alphabet stamp (a stamp with individual dials with the entire alphabet) and the black stamp pad, stamp 'BROWNIES' on the spoon handle. Drill a hole in the end of the handle.

**3.** On the brown tag, write or print out the recipe using the recipe card text to include with the jar.

**4.** String the twine through the holes in the spoon and the recipe card, and wrap the twine around the neck of the glass jar. Secure the twine with a knot and trim the ends with the scissors.

## - RECIPE CARD -

### Ingredients

- 4 eggs
- 1 glass jar brownie mix
- 225g butter, melted
- 2tsp vanilla extract

### Makes 16 brownies

### Directions

- Preheat the oven to 150°C/300°F/Gas mark 2. Butter and flour a 20cm square pan.
- Using an electric mixer, beat the eggs at medium speed until fluffy. Add the brownie mix and beat to combine. Add the melted butter and the vanilla and beat to combine.
- Pour the batter into the prepared pan and bake for 45 minutes. Place the pan on a rack to cool for an hour.
- Cut into squares. Store in an airtight container at room temperature for up to four days.

## RESOURCES

*Pretty Packages* by Sally J Shim, £12.99, Chronicle Books, ISBN 9781452125992





Ingredients  
4 eggs  
1 jar brownie mix  
8 oz/225 g butter  
2 tsp vanilla extract

Makes 16 brownies

#### Directions

- Preheat the oven to 300°F/150°C. Butter a 13-in square pan.
- Using an electric mixer, beat the eggs at medium speed until fluffy.
- Add the brownie mix and beat to combine. Add the melted butter and vanilla and beat to combine.
- Pour the batter into the prepared pan and bake for 35 minutes. Place the pan on a rack to cool for one hour.
- Cut into 2-in by 2-in squares.
- Store in an airtight container at room temperature for up to 4 days.

BROWNIES



Ingredients  
4 eggs  
1 jar brownie mix  
8 oz/225 g butter melted  
2 tsp vanilla extract

Makes 16 brownies

#### Directions

- Preheat the oven to 300°F/150°C. Butter a 13-in square pan.
- Using an electric mixer, beat the eggs at medium speed until fluffy.
- Add the brownie mix and beat to combine. Add the melted butter and vanilla and beat to combine.
- Pour the batter into the prepared pan and bake for 35 minutes. Place the pan on a rack to cool for one hour.
- Cut into 2-in by 2-in squares.
- Store in an airtight container at room temperature for up to 4 days.



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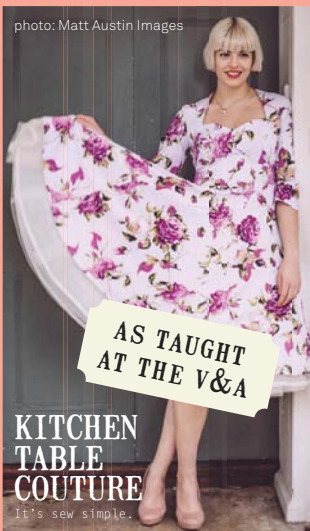
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# INSPIRATION

*If you're looking for a really quick and easy project to use up leather scraps, try this cute little headphone wallet – they're great for last-minute stocking fillers too.*

*By Femima Schlee*

## YOU WILL NEED

- 11cm x 11cm leather
- 12mm snap fastener kit
- Hammer
- Scissors
- Rotary hole punch (optional)
- Masking tape, scissors, paper
- Black shoe polish (optional)

**1.** Cut a circle from leather with a diameter of 11cm.

**2.** At this point you can leave your leather plain and skip to step 4. To stain it black, bisect the circle, masking half of it with paper and masking tape.

**3.** Use black shoe polish to stain one half, giving it several coats if necessary. Make sure you give it a good buff at the end to avoid the polish rubbing off on things.

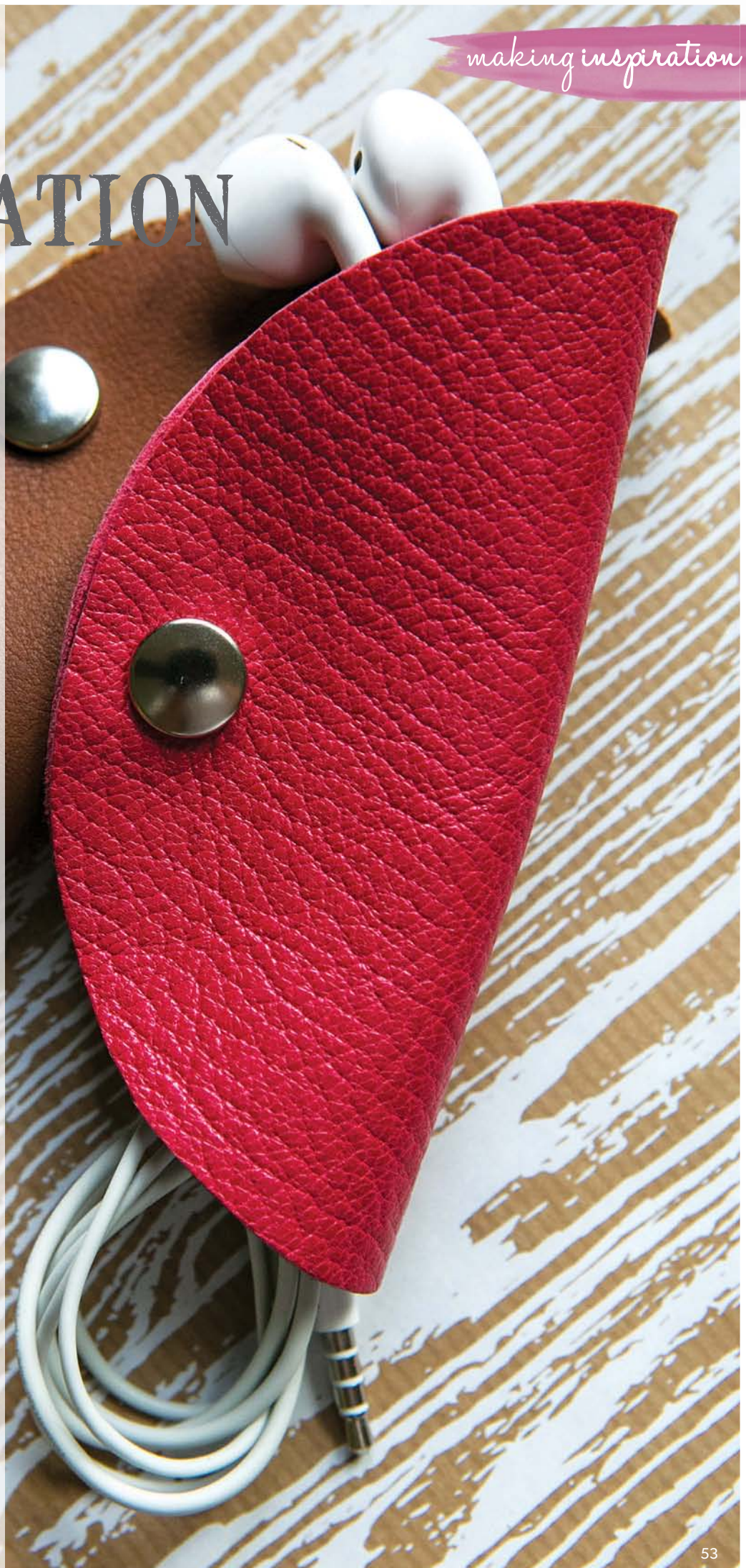
**4.** Punch a hole (using either the punch supplied with your snap fasteners or a rotary hole punch using a corresponding size) 1.5cm from the edge, and another one the same position exactly opposite.

**5.** Position one half of your snap fastener (make sure that the cover is on the smooth leather outside and the 'snap' is on the suede side), and fix following the manufacturer's instructions.

## RESOURCES

**Eyelets:** [www.fredaldous.co.uk](http://www.fredaldous.co.uk)

**Scraps of leather:** [www.ebay.co.uk](http://www.ebay.co.uk)









# TWEED TECH TIDY

*Make a handy tweed wallet for storing all your essentials in, safeguarding your tech from scratches and tangles whilst in your handbag. By Suzanne Rowland*

## YOU WILL NEED

- Pattern template on page 86
- 1 pack of Ballyliffin Patchwork Squares
- 30cm x 12mm cotton tape
- Iron-on interfacing
- Lobster clasp
- Threads
- Tailor's chalk
- Tape measure
- Pins
- Sewing machine
- Iron

**1.** The tech tidy is made from patchwork squares, which measure 17cm x 16.5cm. The tidy is constructed with the longer measurement forming the height.

**2.** Select two tweed squares for the outside of the wallet and two for the

inside. Iron interfacing to the back of each piece.

**3.** Join the two outer panels, matching up the tweed, with a 1cm seam and press flat. Place to one side.

**4.** Take one inner section and add a phone pocket. Measure the dimensions of your phone and add 2cm seam allowance all around. My pocket measured 15cm x 15cm with seam allowance.

**5.** Along the top of the pocket press over a 1cm seam allowance and press a further 1cm. Pin and machine close to the folded edge. Press over the sides in the same way and pin to the inner panel as shown on the pattern template on page 86 (**image 1**). Machine down either side.

**6.** To prepare the other pocket sections, press each top over by 1cm and then a further 1cm. Pin and machine close to the folded edge.

**7.** Thread 9cm of tape through the lobster clasp, fold in half and pin in position. Machine to the inside top of pocket B (**image 2**).

**8.** To make the bottom pocket D, place it on top of pocket C and line up the raw edges. Machine down the centre of D to create two smaller pockets. Place the pockets on top of piece C and position on the inner panel by lining up all raw edges. Pin and tack by hand or machine on a large stitch 5mm from the edge (**image 3**).

**9.** Join the two inner panels by placing them with right sides together. Machine down 2cm from

either edge, leaving an opening of 13cm for turning through. Press the seams open (**image 4**).

**10.** Pin an 18cm piece of tape 2cm in from the folded edge. Machine the tape close to the edges to secure (**image 5**).

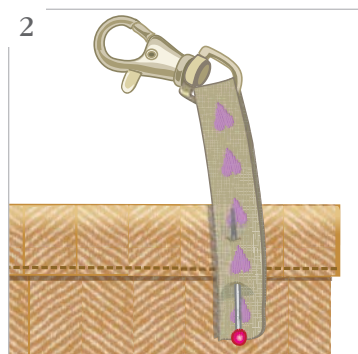
**11.** Place both sections together with right sides facing. Line up the raw edges, pin and machine a 1cm seam all around the edge (**image 6**).

**12.** Snip off the corners and pull the wallet the right way round through the inner opening (**image 7**).

**13.** Push the corners from the inside. Press around the edge. Close the gap by slip stitching.

## RESOURCES

**Tweed:** [www.magee1866.com](http://www.magee1866.com)



ILLUSTRATIONS: SARAH SKEATE





# FAUX FUR JACKET

*Winter is the perfect season for going all out on the glam, so when you're planning what to wear for those festive parties, make sure you wrap up warm in an ultra-chic cropped fur jacket. By Jeanne Spaziani*

## YOU WILL NEED

- Pattern template on page 88
- 1.25m x 1.54cm faux fur
- 1.25m x 150cm lining
- Sewing machine and general sewing equipment
- Small sharp scissors
- Long glass head pins
- Dressmaker's chalk or biro/fine marker

## BEFORE YOU START

Referring to the pattern template on page 88, please note that the black solid pattern lines are the fur cutting lines and the red ones are to cut the lining. Fur seam allowances included (black dotted lines) are 1.5cm, and the lining seam allowances (red dotted lines) are 1cm.

## CUTTING OUT

Lay your fur fabric face down as a single layer. Weight each pattern piece onto it and carefully draw around them. Turn them over and draw out the other side. Remember the back pattern is meant to be one complete piece, so needs to be flipped over along its centre back line. After outlining all the pattern pieces cut along the lines

with small sharp scissors. Alternatively you can use a very sharp Exacto blade or craft knife. The ideal is to just cut through the backing fabric and not into the fur. It's a slow business but helps to avoid more fur mess than necessary. Cut carefully and shake the jacket pieces into a bin so as not to cover yourself in fur!

**1.** Set your sewing machine to large stitches. It's a good idea to use long glass head pins when working with faux fur because they are less prone to getting caught and lost in the fur fibres. Pin with right sides together the following seams in order: 1 – shoulder seam, 2 – side seams. 3 – sleeve seams.

**2.** After sewing these seams, using something pointy (a knitting needle works well) and working from the right side, start teasing out fibres that have been caught in the seam. This is why using large stitches is a good idea as small stitches hold the fibres too firmly to coax out without

possibly tearing them. After any obviously trapped fur has been pulled out you can scissor trim fur off the seam allowances to reduce bulk – work over a bin, it's messy!

**3.** Next, pin and sew the sleeves into the armholes. Repeat the teasing out and trimming around process.

**4.** Bag out the jacket front neck and facing areas at the top and bottom where marked on the pattern.

**5.** Sew the lining together in the same order as the fur. Press the seams open and pre-press the jacket hem and sleeve hem seam allowances back.

**6.** With right sides together pin and machine sew the lining and the fur together down the facing seam with their 1cm seam allowances then sew them together around the neckline. Clip neck curves to release and turn right sides out. Tease out trapped fur.

**7.** Pin up the jacket hem up and hand slip stitch the raw edges in place onto the backing fabric. Pin the pre-pressed lining to cover 1cm of the fur hem and slip stitch in place onto the fur.

**8.** Turn the entire jacket lining side out to make it easier to get to the sleeve hems. Pin up and hand sew the sleeve hems and then the lining edges over the same as you did for the main hem.

**9.** Turn the jacket right side out and admire your efforts!

## RESOURCES

**Faux fur:** [www.fabric-online.co.uk](http://www.fabric-online.co.uk)

## Tips

- 1.** It's advisable to keep your iron well away from faux fur. Heat and steam can shrivel the fibres and dull the shine!
- 2.** Though designed as an open jacket you could sew on some large hooks and loops made especially for fur, which can be bought in haberdashery shops if you'd prefer it to stay closed.









making feature

# *A Floral Winter* WONDERLAND

*Imagine coming home and finding Christmas 'installed' in your home.  
Lisa Brown interviews a handful of florists whose job it is to make  
this fantasy a reality.*





*"You'll find the Christmas Card list in the bureau in the sitting room, together with stamps and unused cards. Write them tonight before you go to bed. After work tomorrow, drive around garden centres and garage forecourts look at Christmas trees. In your mind's eye you are seeing a perfect tree, lushly green and aromatic, rounded at the bottom and rising in ever-decreasing circles until topped with a single branch. However, there are no such trees. Clear out fridge – use disparate leftovers to make strange little meals, flavours disguised by chilli flakes and garlic. Go to local butcher, order a turkey. Watch him laugh in your face. Go to supermarket, try to order a turkey. Leave to the sound of laughter from the poultry department. Buy ten tins of Quality Street for fifty quid. Queue for an hour and ten minutes to pay for them. Decide how much to spend on distant or near relatives, trawl round shops, ignore present list and make ludicrous impulse buys... Go on-line order latest technical must-have gadget for Brian and twins, find that there are none left in the country..."*

Quote from *The Woman Who Went to Bed for a Year* by Sue Townsend

When I read the late Sue Townsend's book *The Woman Who Went to Bed for a Year* recently the hilarious description of the main character, Eva, recounting to her husband her preparations for Christmas in order that he take over from her made me roar with laughter, it was so long and utterly ridiculous but I completely related to it and did wonder at that point why do we do it? We all aspire to a beautifully decorated, scented and ordered home at Christmas and part of the fun of this end goal is dreaming up our plans and themes weeks beforehand, but inevitably as time flies and life gets in the way we are lucky to get a third of them completed. At the point when the glitter is untouched and the holly is wilting in buckets outside the door and I am starting to admit defeat, a thought occurs, but this time instead of why – it is what if? What if we had the means and the excuse to employ someone else to create Christmas for us? Surprisingly there are some wonderfully creative florists who do just this for the lucky few. I was curious to find out more.

It goes without saying that the reality of this fantasy comes at a price. Paula Pryke, leading floral artist, holder of an OBE for her contribution to the flower industry and author of numerous books on decorating with flowers

for all seasons and grand occasions explains: "We are employed by a huge variety of people whose requests range from the simplest Christmas tree through to decorating the whole house. Budgets can be anything up to £10,000 in a private home and sometimes five times that for a corporate event." RVH Floral Design set up by Rob Van Helden, originally from Holland, have been in the business for 24 years and credit numerous corporate and celebrity clients to their name. For many of their clients, including temporary visitors, the practical benefit of this service means that they don't have to store anything and consequently have the freedom of a different theme every year – a very attractive idea. They also defend the cost by explaining that: "Making Christmas decorations is very labour-intensive. Everything needs to be wired or glued, something that clients often don't realise." London florists McQueens, the brainchild of Kally Ellis, started from a small London shop in Clerkenwell and is now of international repute with a successful flower school, explains how they work: "We are employed by all sorts of clients and the budget can range quite dramatically. We are seen as a high-end florist but we also sometimes enjoy the challenge of creating impact with a modest budget on a smaller scale."

All the florists we talked to discuss the brief in detail with the client before embarking on the installation. Mostly, if they are going to the length of employing a floral decorator they are looking for something fresh and up-to-date although there are always clients who are after full-on tradition. Paula Pryke concedes that, "creating a pared down modern look can often be more challenging than a traditional look," and certain ideas are more enduring than others. For her "the upside down Christmas tree has been popular in recent years," she smiles. McQueens work around a collection of themes each year and explains, "we do try to keep a strong visual when creating any installation, often working with just one colour or idea. This year antique-looking bird cages are one of our favourites."

It must be difficult trying to ring the changes year after year. I know from my work as a stylist the same themes are mooted over and over and my job is to find something new within that theme, achieved for the most part through a combination of new products and simple craft ideas. So I am curious as to where our florists pick up new ideas; Paula finds inspiration while walking her dogs through the many London parks around her and also seeks stimulus in the Christmas departments of all the big





stores which are alarmingly, often open from September onwards. These can be magical, particularly Fortnum and Mason's in Piccadilly where she has been working as a consultant. McQueens find that fashion industry trends are inspiring and the diversity of their team always brings something new to the table.

Rob Van Helden tells us what is usually expected when doing a Christmas installation: "The main areas we cover are normally a fresh wreath for the front door, a Christmas tree in the living room, the staircase banister and finally, the day before Christmas, we deliver fresh flowers for the dining table." The brief can be from anything from a simple door wreath to, in Paula Pryke's case, a corporate job involving decorations made entirely out of Liquorice Allsorts delivered directly from the Bassetts' factory. The biggest challenge for RVH Floral Design was when a client asked them to decorate the outside and inside of his house while he took his girlfriend out for dinner: "They left the house and we were waiting with our vans around the corner. As soon as they were out of sight we went in and had two hours to transform the place into a Christmas grotto." Are there really people that do this, I sigh! McQueens love a challenge and

are lucky to get lots of requests that might not be considered normal. "A bright pink flocked Christmas tree was a special favourite. It looked spectacular!", they enthuse.

All of our floral decorators have been doing installations for some time and I wondered how things have changed over the years? Interestingly Paula explains, "the big trend is that now everyone does everything at the last minute! Gone are the days when you had weeks to plan and schedule your work. The new international clients expect everything tomorrow and they often don't realise how much time and planning goes into making fresh decorations. Now they tend to decorate earlier for parties and then actually leave for another home for the festive period. Twenty years ago we decorated London homes for Christmas but now we decorate them pre-Christmas and do their skiing chalets for the Christmas week." RVH Floral Design are also aware that things have changed over time in terms of style and culture: "Clients are more aware of what is available; they look at Pinterest and find a look or style they want to create in their own home. Different nationalities tend to have different styles for their homes; Middle Eastern clients prefer more opulent decorations

and in general Americans lean towards the traditional." McQueens add; "we love creating flowers for people around the world, accommodation of local Christmas customs really keeps things interesting."

For those of us who can't stretch to this service, I wondered if our florists might have any tips to encourage us to get our act together and attempt a successful installation in our own home. Paula Pryke advises, "scent is really important to me and over the Christmas period I always have pots of Paperwhites, Hyacinths and Jasmine dotted about and have a couple of impressively large vases of long-lasting flowers or foliage. A few trails of ivy down a table with some apples and glittering votives is very effective." She adds, "more is definitely better when it comes to Christmas," (something I agree with entirely and never quite achieve!). "I have learnt that you can't over decorate a tree and you need at least 100 lights per foot." McQueens astutely suggests that, "creating a natural Christmas theme can be a good way to achieve impact on a budget. Bark, foliage, twigs and moss foraged from the garden look both stylish and festive." RVH Floral Design sensibly weigh in with the following advice based on years of experience: "Clients like to have their





Christmas trees installed very early each year, but with central heating the trees tend to dry out very quickly so we suggest they use artificial trees. There are so many good ones available at the moment that you don't notice the difference. You can create the smell of fresh blue pine by lighting scented candles or use a scented room spray." I couldn't agree more. Last year I used a stunning artificial tree for a job and was lucky to inherit it after the shoot. I did exactly what Rob suggested and bought a pine candle to recreate the scent. My children didn't notice initially and then were furious for being hoodwinked, but my husband was eternally grateful to me for letting him off the dreaded setting-up process that always ends in tears of frustration.

I think what I have learnt here is that there are no short cuts to decorating your home at Christmas but with determination, a can-do approach (in the style of Martha Stewart – beware family members, get foraging!) and panache; inspired by late night forays on Pinterest, working up numerous inspirational mood boards, we can take a leaf out of our hardworking Floral Designer's books and attempt an 'installation'! I think it is probably worth the effort.

### FLORISTS

**Paula Pryke**

[www.paulapryke.com](http://www.paulapryke.com)

020 7498 8266

Keep an eye out for Paula's new book, *Wedding Flowers*, £30, Jacqui Small, published 16 January 2015

**Rob Van Helden Floral Design**

[www.rvhfloraldesign.com](http://www.rvhfloraldesign.com)

020 7720 6774

**McQueens**

[www.mcqueens.co.uk](http://www.mcqueens.co.uk)

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# LUXE PEARL DROP EARRINGS

Use small sections of gorgeous gold to create these statement earrings. *By Clair Wolfe*

## YOU WILL NEED

- Two-part epoxy
- Toothpick
- Pendant cups
- 2 drop pearl beads
- 2 donut beads
- Firebrick
- Torch
- 0.6mm gold sheet
- Gold jumpings
- Continental ear wire
- Dividers
- Ruler
- File
- Steel
- Hammer
- Centre punch
- Polishing papers
- Emery paper
- Pliers

**1.** Mix up a small quantity of two-part epoxy glue, follow the instructions on the package and

work in a well-ventilated area. Use a toothpick to apply the glue onto the pendant cups pin and push it into the hole on a drop pearl bead. Hold in place for a moment and then leave to fully cure (**image 1**).

**2.** Repeat step 1 on the donut bead, this time using a slightly larger pendant cup. Once fully dry, use pliers to squeeze the pendant cup sides down onto the donut bead (**image 2**). If any of the pendant cup pin is visible, carefully bend with the pliers.

**3.** Place the gold onto a firebrick, heat with a torch until it emits a dull glow (**image 3**) and allow to cool. Measure the width of the donut bead using a divider or a ruler and then use a sharp tool to mark the measurement on the small sheet of 0.6mm annealed gold.

**4.** Place the gold sheet into a pair

of pliers, and line up the jaw, using your fingers to bend it. Line up the second mark and bend the second side. Do this on the two sections of gold (**image 4**).

**5.** Use a file to gently shape the gold sections. File away gold from the top of the fold into a trapezium shape. Then use the file to round off all of the corners for a softer look (**image 5**).

**6.** Use a centre punch and a hammer to create a hole in both of the gold sections. Rub the sections over with a fine grade emery paper to remove any burrs or oxidation. Next, use polishing papers and work through the grades to produce a nice sheen (**image 6**).

**7.** Slip the gold sections onto the donut bead, opposite the pendant cup, and use pliers to fold the back section around the donut bead (**image 7**). Take care as you do not want to mark the gold or damage the bead.

**8.** Finally use two pairs of pliers and jumpings to assemble all the pieces (**image 8**). Use a twisting motion to open the jumping, and then twist back and forth a couple of times to close. Use continental ear wire findings as these will not only be comfortable, but also secure.

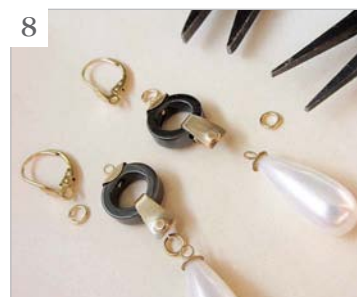
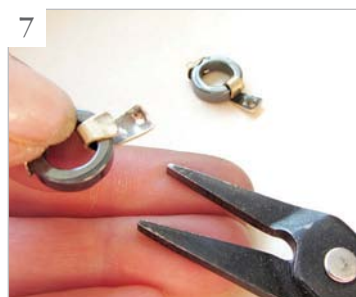
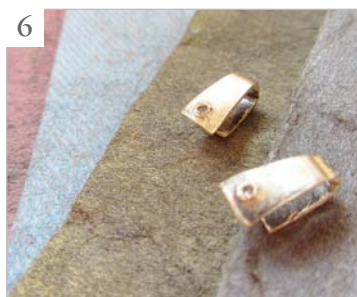
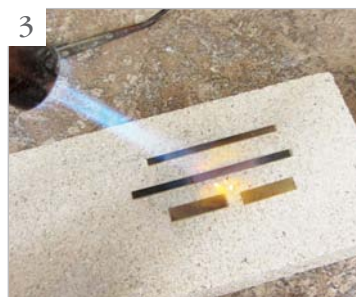
## Tips

1. Use a thinner sheet of gold to miss out the annealing.
2. Order your gold sheet in pre-cut sizes from your supplier.
3. Remove excess glue with a tissue before it dries. Once dried, it will need more care to remove.

## RESOURCES

All supplies for this project:

[www.cooksongold.com](http://www.cooksongold.com)



STEP-BY-STEP PHOTOGRAPHS: CLAIR WOLFE





MAIN PHOTOGRAPH: EMMA KENNEDY



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# INSPIRATION

*Wrap luxury handmade soap in beautiful patterned fabric secured with ribbon for a super quick last-minute gift. **By Emma Herian***



TRIED & TESTED



# SOLID MOISTURISER

*With a multitude of craft products on the market, we thought we'd put a selection to the test and reveal the pros and cons for each: This month we test out a solid moisturiser recipe. By Emma Herian*

## YOU WILL NEED

- 100g coconut oil
- 100g sweet almond oil
- 100g beeswax
- 5ml lavender essential oil
- Saucepan
- Spoon
- Suitable moulds

With an ever-increasing awareness of what exactly goes into our beauty products these days, there is a greater interest in wanting to create your own with as many natural ingredients as possible. Luckily there are some great products and kits available. So when it's cold out, why not treat yourself to soft skin with some solid moisturiser?

1. Gather your ingredients together and decide which moulds you would like to use giving some

thought to the size you'd like each bar to be (image 1).

2. Pour the beeswax pellets and the coconut oil into a medium saucepan and gently melt over a low heat (image 2). Stir every now and then.

3. Once they have melted, carefully pour in the sweet almond oil and make sure you mix it in thoroughly (image 3); be aware the liquid will be very hot!

4. Remove the saucepan from the heat and allow to cool for a short while; it should still be a liquid.

5. Now add 5ml of the lavender oil and give it a really good stir.

6. Make sure your moulds are ready and close by. When the liquid is fairly cool, carefully pour into the moulds and leave to set at room temperature for several hours (image 4).

7. Once set, simply pop the lotion bars out of their moulds. To use, place one of the bars in your hand and let the heat from your body gently melt the bar and rub into your skin.

## REVIEW

I was quite surprised at how quick and easy this moisturiser recipe was – with simple instructions it is ideal for anyone wanting to start out making their own skin products. The Soap Kitchen have an excellent website with useful information that will guide you through the process along with tempting kits to make other products such as soaps and bath bombs.

When it came to the moulds I found using a hearts mould tray perfect for small moisturising bars. The paper cupcake cases with pretty fluted sides set in a muffin tray were ideal for larger bars. The moulds need to be able to take the heat of the

liquid and be able to come away from the bars easily so look for some fun shapes!

This recipe makes quite a large amount of solid moisturiser, which is great for gifts, but next time I might be tempted to halve the ingredients and make just a few, keeping the remainder for another time.

The final results were very pleasing in look and in quality; my hands are really soft now and as for those dry elbows... no more lemons for me!

## RESOURCES

**Solid moisturiser ingredients and recipe:**

[www.thesoapkitchen.co.uk](http://www.thesoapkitchen.co.uk)

**Lavender Oil:**

[www.nealsyardremedies.com](http://www.nealsyardremedies.com)



STEP-BY-STEP PHOTOGRAPHS: EMMA HERIAN







# Blooming Felt

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# TREND SPOTTER

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*Abi Cox reveals her pick of the very best blue bits!*



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# Q&A Madeleine Rogers



Sophie Harper talks to author and designer, Madeleine Rogers, about her fantastic series of interactive children's books.



## Tell us a bit about yourself and the work you do...

I have worked across a really broad range of disciplines throughout my career (my original degree was in set design) and I actually really enjoy approaching a new discipline from an outsider's angle. I think it's really quite liberating as you tend not to be bound by any kind of convention, as you've not had any of those conventions drummed into you. I think it can create really fresh, original work.

## How did you think up the wonderful characters for Mibo and what inspires your designs?

The animal kingdom is so vast and magnificent that there is never a shortage of inspiration. My work is mostly about simplification; distilling the very basic elements of what gives an animal its character and representing them as simply as possible.

## What was the thinking behind the Mibo books and did you enjoy putting the series together?

They were a long time in the planning and the thinking was to introduce the 'making' aspect of the paper Mibo characters into

a new format. With the addition of gentle rhyming facts about each animal as well, the books really have become a celebration of these wonderful creatures. I love the fact that the reader can create a little scene using the 3D animals and the fly cover, which has a landscape printed on the reverse. I saw a brilliant little animation that an 8-year-old boy had done using the scene in *The Safari Set* the other day and I was so chuffed! It has been a lot of work getting the books together, but it has been a hugely enjoyable process.

## Have you always been a creative person?

Yes, I definitely was very creative growing up; art was always my favourite subject (though I love languages too). I spent my early teens in a very rural spot and so instead of going out I would tuck myself away to paint in my bedroom (fancying myself as the new Bridget Riley or something I am sure!). My background isn't especially creative, although my mum used to make us funny little pop-up toys when we were small and my dad was actually very good at portraits; so I think they probably were far more creative than they really had the time to explore professionally.

## Have you ever had a crafting disaster?

Oh, I have had many. A very painful one was when I was cycling to my studio with the very first ever Mibo paper animal prototypes (a family of owls) carefully nestled in a bag in the front basket. As I whizzed down a hill I noticed that the bag was escaping, so I instinctively tried to grab it. This of course, made me completely lose my balance and I flew off the bike in a spectacular arc, chipping a tooth and splitting my lip as I landed on the tarmac. The owls emerged unscathed.

## What's your next big project?

We are currently talking about new books and so that will keep me very busy for the next few months. I am also working with French eco brand Coq en Pâte on developing our range of kids' products, focusing on endangered species.

## Tea and cake or pie and a pint?

Pie and pint please!

Find more of Madeleine's products at:

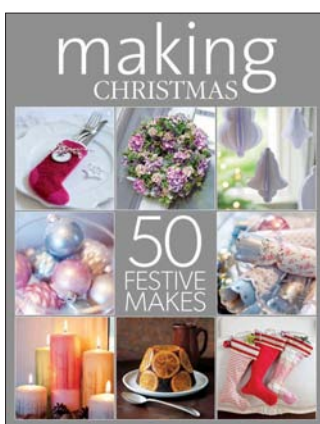
[www.mibo.co.uk](http://www.mibo.co.uk)

The Mibo book series can be found at:

[www.thegmcgroup.com](http://www.thegmcgroup.com), and  
[www.buttonbooks.co.uk](http://www.buttonbooks.co.uk)







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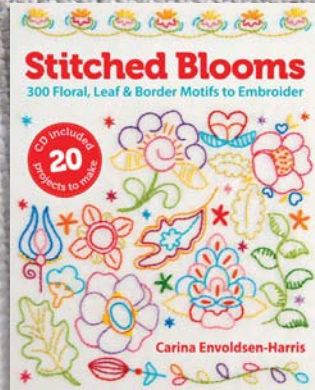
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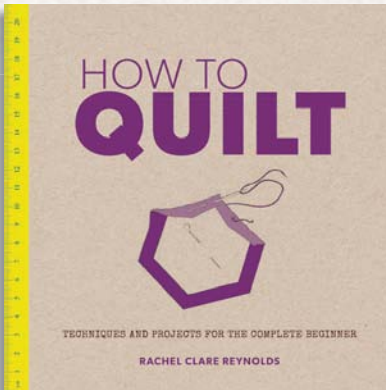
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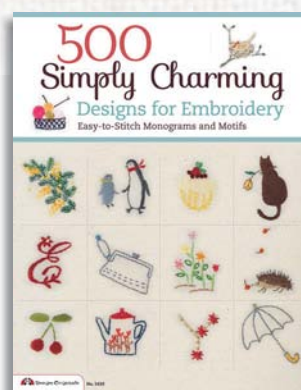
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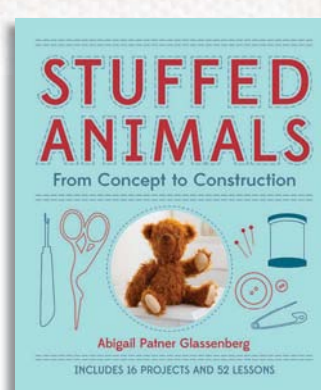
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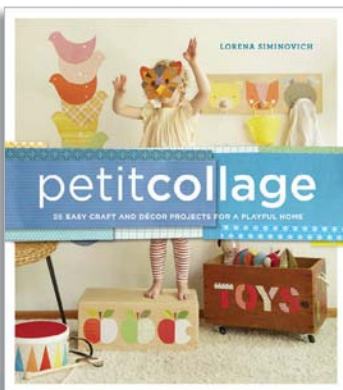
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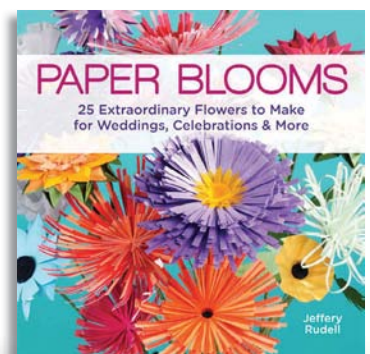
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# Book reviews

*Tanya Blake selects four inspirational books to get you in the mood for making.*

## 1. CREATIVE IDEAS TO ORGANIZE YOUR HOME

Linda Peterson

CICO Books, £14.99, ISBN 9781782490975

Linda Peterson knows all too well the woes of being a 'clutter-keeper' – her term for a person who adores collecting pretty things no matter how many drawers (or rooms) are sacrificed in the process. However, Peterson has a simple solution: organise and tidy your home using the very things that were once cluttering it up. She has come up with inspired uses for all manner of crafty and household items, with chapters on re-purposing, storage and display, simple solutions and time management. Projects range from an ingenious yarn bin funnel to handy sewing storage made from pretty stacked tins. Brimming with elegant and simple solutions that will have you asking, "now why didn't I think of that?"

## 2. MICH TURNER'S CAKE SCHOOL Mich Turner

Jacqui Small, £30, ISBN 9781909342224

Calling all aspiring bakers! Do your cakes suffer from sunken sponges or wonky icing? If the answer is yes then *Mich Turner's Cake School* is the book for you. Turner is here to whip you into shape with her mix of expert tutorials and top tips, which will provide you with all the essential tools, techniques and instructions to make flawless cakes every single time. Divided into easy-to-follow stages, first study cake-baking methods including how to make the perfect creamed cake, then move on to a huge variety of fillings and frostings. Finally learn expert decorating techniques to make truly stunning cakes, from macro-piped cupcakes perfect for afternoon tea to a show stopping chocolate cornucopia cake, ideal for a lavish celebration.

## 3. SIMPLY THE BEST SEWING BOOK

Anova, £20, ISBN 9781843405573

Whether just starting out, or looking to refresh your sewing skills, *Simply the Best Sewing Book* is overflowing with techniques and tips to help you create clothes to the utmost professional standard. With the aim of helping you to learn to sew with confidence it leaves no stone unturned. It covers everything from reading patterns and buying the right fabric to taking body measurements and advanced tailoring skills. A seemingly endless resource you can dip in and out of at will whenever a sewing query arises. So whether you want to learn how to create the perfect stitch, create a kimono sleeve or tackle patternless projects, it is a mere turn of the page away.

## 4. CROCHET WITH ONE SHEEPISH GIRL

Meredith Crawford

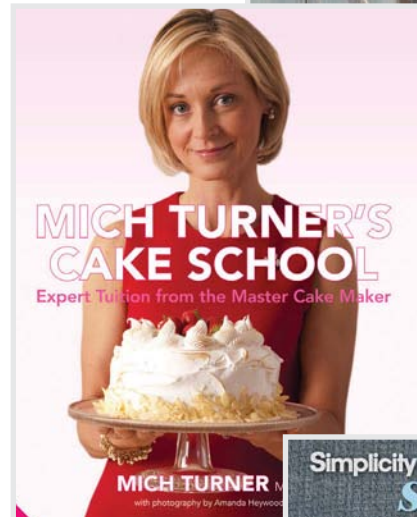
Sixth&Spring Books, £14.99, ISBN 9781936096787

The popular blog One Sheepish Girl is a celebration of creativity, mashing up vintage style with modern flair. Happily you can expect more of the same from founder Meredith Crawford in the pages of this carefully curated book. It is filled with contemporary projects for yarn-lovers everywhere, with projects split into three categories: wearing, living and giving. First it is all about getting hooked, with basic stitches and techniques given for those new to crochet. Then it is time to take those hooks out for a spin and turn your hand to Crawford's stylish array of modern designs. Favourites include the 'Home Cozy Home' pillowcase, Diana Camera Purse and the oh-so-stylish collared shirt makeover. This is crochet at its trendiest.

1



2



3



4





# Web reviews

*Jennifer Gaskin* surfs the web to find the best in crafty blogs, tweets, tutorials and news...

## Sites of the month



### GUTHRIE & GHANI [www.guthrie-ghani.co.uk](http://www.guthrie-ghani.co.uk)

Guthrie & Ghani was set up by husband and wife team Ayaz and Lauren. "We pride ourselves on selling a very special curated collection of only the most gorgeous and special fabric, yarn and haberdashery in our online shop," explains Lauren. "We want to show that we are proud of what we do and what we offer. That's why we've stamped our names on the business." On their blog you'll find instructions and inspiration for creating fabric patterns and turning your passion into a successful business.

### WISE CRAFT HANDMADE [www.wisecraftshandmade.com](http://www.wisecraftshandmade.com)

Blair Cathey Stocker describes herself as "a craft book author, quiltmaker, designer, painter, DIY daredevil, teacher and public speaker, thrift store junkie, detail-obsessed hand maker, and chief creator behind Wise Craft Handmade." She started this blog in 2005 and it's full of ideas for crafts which use reused and upcycled materials. Wise Craft Handmade is the place to visit for quirky and experimental makes. Blair has also recently published her first book, *Wise Craft: Turning Thrift Store Finds, Fabric Scraps, and Natural Objects into Stuff You Love*.



HAMMERHEAD COMPLETE QUILT PATTERN

### TWEET ME!

Who's spreading the handmade message in 140 characters or less?



#### @allpeoplequilt

Get quilting inspiration from this excellent Twitter feed that provides tips for those interested in quilting.

#### @VMuise

This sewing mum tweets about the funny side of sewing and motherhood – and what happens when the two collide.



### TOP TUTORIAL U & MII [www.uandmii.co.uk](http://www.uandmii.co.uk)

Tracy Staskevich loves great design and also has an amazing love affair with colour. By day, Tracy is a graphic designer, specialising in designing books and magazines. "For recreation I have always turned to crafts," she says. "From sewing to knitting and making jewellery, painting, photography ... you name it, I've tried it." Tracy's blog is all about creating fashionable clothes for plus size women. "I've got curves and I'm not afraid to use 'em," she explains. "As a part-time fashionista, I love that by sewing I can make unique clothes that I would never find in any shop, and make them so they actually fit me."



### CURIOUS CRAFTING Jordan Mang-Osan [www.jamiehomeister.com](http://www.jamiehomeister.com)

Artist Jordan Mang-Osan is a master of pyrography – an incredibly rare and beautiful art form that involves decorating slabs of wood with burn marks. While most other pyrography artists prefer to use specialised tools, Jordan prefers to harness the power of the sun with the help of a magnifying glass. Jordan uses the special technique to create beautiful landscapes and portraits on wood. To create each piece, he starts off by sketching a design on to a piece of wood. He then uses a magnifying glass to concentrate solar heat on selected areas of the artwork. The heat etches permanent darkened lines into the wood. Amazing!

### HITTING THE HEADLINES FABRICATIONS [www.fabrications1.co.uk](http://www.fabrications1.co.uk)

There are several excellent centres for learning new crafts and meeting likeminded crafters these days. London-based Fabrications is an independent gallery-cum-shop-cum-studio and has offered materials and advice to locals for over a decade. Fabrications is a real hub of creativity, and its passionate staff are always on hand to offer their expertise and crafty ideas. They also offer classes in knitting, crochet,



embroidery, patchwork quilting, sewing, how to source materials and the up-cycling ethos.



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# GIVEAWAYS

*Feeling lucky? Enter for your chance to win this month's fabulous prizes!*

**TO ENTER** Just visit our website [www.craftsinstitute.com/making](http://www.craftsinstitute.com/making), click on **Winter 55 Offers and Giveaways**, tick the competitions you would like to enter and enter code **MM55**. Entries must be received no later than 31 December 2014.



1 KIT  
UP FOR  
GRABS

## DEVON BAG SEWING KIT X 1

The lovely people from Simple Way, the best of the best when it comes to leather sewing kits, are giving away one of their brand new Devon bag kits to one lucky reader. Now available in a rainbow of colour combinations at only £55, they've given us a classic black to see you through the year. Their kits are always in high demand, so enter now to avoid disappointment.

[www.simpleway.co.uk](http://www.simpleway.co.uk)  
MM55/DEVON

## FELT OWL KIT X 3

Social Fabric in Totnes offers a whole host of workshops for the discerning crafter; from crochet to couture, the lovely Devonshire ladies are well versed in all pursuits. While they're currently working on their online shop, they do offer a selection of adorable sewing kits, and we've got three of their 'awesome' felted owls to giveaway.

[www.socialfabrictotnes.co.uk](http://www.socialfabrictotnes.co.uk)  
MM55/OWL



3 KITS  
UP FOR  
GRABS



1 BUNDLE  
UP FOR  
GRABS

## CROCHET BUNDLE X 1

Finnish designer Molla Mills is on a crusade to bring crochet up to date; with both her blog and brand new book *Modern Crochet*, she brings a modern edge to crochet patterns. To help her along with her mission, we've featured her contemporary rag yarn basket on page 24 and have one copy of her book to giveaway. But that's not all! The lovely LoveKnitting guys have sent us a selection of their best selling Debbie Bliss Eco Baby yarn, so you can get crocheting straight away!

[www.mollamills.com](http://www.mollamills.com)  
MM55/CROCHET



1 BUNDLE  
UP FOR  
GRABS

## TWEED FAT QUARTER X 1

A family owned mill, Magee have been designing and weaving quality fabrics in Donegal, Ireland since 1866. Their craft collection is exclusively designed to meet all your crafting needs and inspired by the uniquely rich land and cityscapes of Ireland. They were kind enough to donate some of their gorgeous tweed for Suzanne Rowland's project on page 54, and a fat quarter bundle for one of you!

[www.magee1866.com](http://www.magee1866.com)  
MM55/TWEED



## READER OFFERS



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By Meredith Crawford

Published by Sixth & Spring Books

ISBN 9781936096787

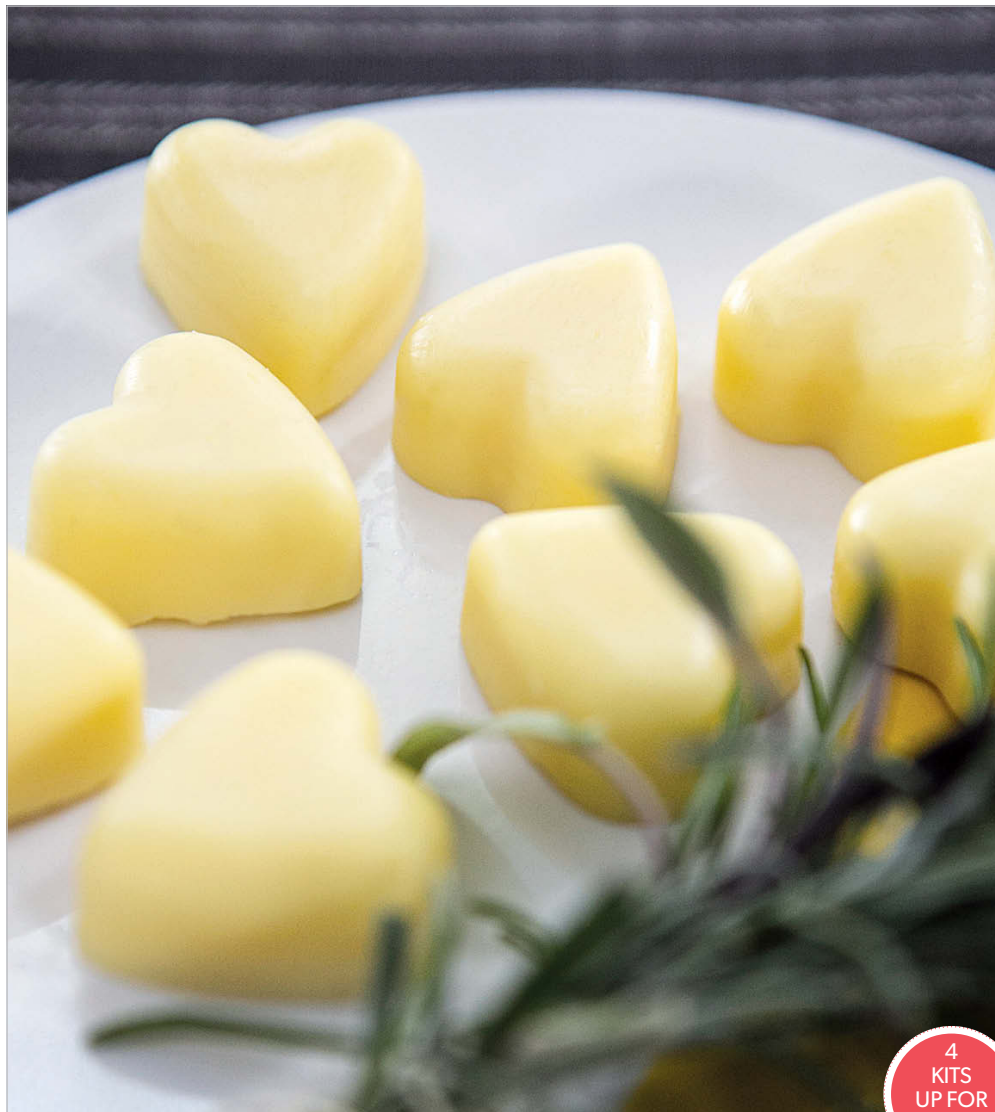
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**4 KITS UP FOR GRABS**



### GOURMET 2015

KEPPLER LANDLER

**1 CALENDAR UP FOR GRABS**

### SOLID MOISTURISER KIT X 4

The Soap Kitchen is a fantastic resource for crafters with an unrivalled choice of supplies and home kits for soap, toiletry and candle making. They've given us four sets of their brilliant solid moisturiser kits that the lovely Emma Herian Tried and Tested for us on page 66.

[www.thesoapkitchen.co.uk](http://www.thesoapkitchen.co.uk)

MM55/SOAP

### GOURMET POSTER CALENDAR X 3

Teneues, famed for their illustrated calendars and stationary, have given us three gorgeous gourmet poster calendars for 2015. Whether it's a last minute gift, or a treat for yourself, the stunning photography and seasonal selection will provide meal inspiration day after day, month after month! Worth £30, and not even published yet, these are hot property, so enter now!

[www.teneues.com](http://www.teneues.com)

MM55/POSTER



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To enter via post send your details on a postcard to: Making Magazine, Giveaways MM55, 86 High street, Lewes, East Sussex BN7 1XN. Don't forget to include the codes of the giveaways you wish to enter. The competition is open to UK residents only. Only completed entries received by the closing date, 31 December 2014, will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise.





# Making room

*Abi Cox takes a wander up the garden and through the grape vines to meet Helen Shaw, bohemian jewellery designer.*



One beautiful autumnal morning, Claire the photographer, and I find ourselves being ushered up to a tiny studio in the back of Helen Shaw's lovely garden. "It's a 6 x 6 insulated bolt hole. I love it!" Since moving down to Hastings at the beginning of the year, Helen and her husband have been busy renovating their park side home, occasionally having design disagreements over Helen's love of the William Morris 'useful and beautiful' mantra (a poster of which hangs in her studio day and night). Despite this, they found the time to build said

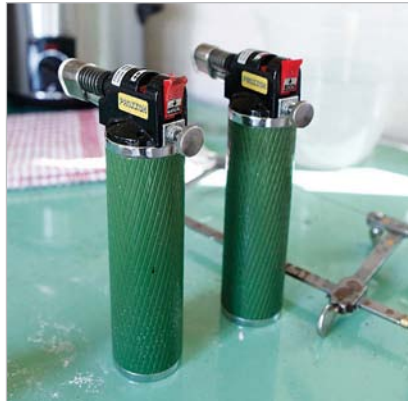
bolt hole, in which Helen often wiles away many hours into the dead of night ("or until I'm whistled at for dinner!").

Considering how long she spends in her studio, I am surprised it's quite so compact: "I don't need that much space because my workbench is perfect. It has everything in the right place, it's the right shape and has a lovely green surface!" She treated herself to it when the couple first moved in, and counts it as the one thing she couldn't be without (a question that usually stumps my interviewees!) "I've also got a really tiny file that's great for finishing off my work. I lost it a few days ago and started convincing myself the business was over!" It was eventually discovered with the cutlery, and the episode has made Helen

question the wisdom in having just one of these vital tools in her arsenal.

Before the move, Helen previously worked as a special needs teacher for nearly 25 years and found that her jewellery making took her a million miles away from her daily routine. "It was quite hard work, so silversmithing helped me escape and relax." She tells me that she's never been a particularly visual person: she won't sketch things while she's out and won't start making with a specific idea or design in mind. "I'm much more tactile. It's the actual process of working with the raw materials that shapes my work." She holds out her hand for me to admire a beautiful South Indian ruby set into four textured silver bands: "this was for an order,





but wasn't the right shape, luckily it gave me an idea for something totally different." This organic way of working reveals her deep passion for the craft, she's more than happy to sit soldering, hammering and bending metals until an idea comes to her. "It's the actions I make that inspires me. I never get tired of the process." Helen's designs range from simple bands to bespoke steampunk, and no two are ever the same. Recycling gold is something she's just recently started exploring: "I've just made a silver piece accented with gold that came from an old ring of my Grandmothers." It's relatively simple, she explains, to rework anything using a roller, and she loves that she's helping creating a story for a piece of jewellery.

After a few hours of checking her etsy and folksy stores in the morning, she'll wander up to her studio (through her grape vine arch) and settle down for the day. "Unless I have orders, it's a slow start while I think of what to do. Once I'm up there, I'll stick with it until around teatime to take the dogs out for a change of scenery, but I'll be straight back to it afterwards!" When at home, she's always tempted to sneak up to the studio, "and it's never just for an hour: when I start working I won't notice what's going on around me. I'm always surprised at how late and how dark it is when I finally surface!" Thank goodness for that insulation!

It is only in the last few months that she's been able to make her designs her main

focus; although it's taking a while for her to crack the market in Hastings and St Leonards-on-Sea. "I show a lot in Brighton, and try to do all of the fairs, so I'm building up a good network over there. I'm still waiting for the right opportunity to open up closer to home." In the meantime, Helen is more than happy working on her jewellery. "I want to focus mainly on my rings. I've decided I don't need to diversify and keep trying lots of different things. As long as it all sells of course!" Considering I'm still yet to pick a favourite from her stunning collection, I think she'll be fine!

To find out more visit [www.shawthingsjewellery.com](http://www.shawthingsjewellery.com) or visit her etsy shop [www.etsy.com/uk/shop/ShawThingsJewellery](http://www.etsy.com/uk/shop/ShawThingsJewellery)



*making regular*



#### VINTAGE VIXEN TIPPET

After all the rushing around you've been doing this month it's time for a treat: this retro fur stole from Accessorize has just the right amount of decadence.

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#### ADVENT HOUSE

It may be too late for this Advent, but this calendar house is so adorable, it's worth saving for next year.

£55, [www.tch.net](http://www.tch.net)  
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#### CABLE KNIT HOUSECOAT

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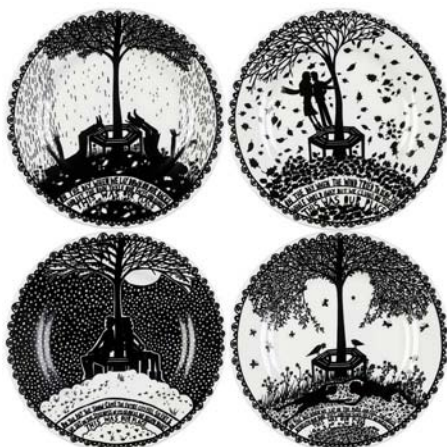
#### HOXTON PENDANT LIGHT

Light will shimmer and bounce from the crystals on this modern chandelier. £390, [www.darlighting.co.uk](http://www.darlighting.co.uk)



#### MAGAZINE HOLDER

Darwin's Home promises products that are 'better for mankind' – and I know I'd be better and kinder with this in my life! £174, [www.darwinshome.com](http://www.darwinshome.com) 01784 605604



#### 'THIS WAS OUR PLACE' CHINA PLATES

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#### MOLLY HATCH CROWNED LEAF ROLLING PIN

No one does quirky quite like Anthropologie; this rolling pin is sure to put a smile on your face while you bake! £18, [www.anthropologie.eu](http://www.anthropologie.eu) 00800 0026 8476



#### SILVER TOP VASES

A single stem is all that's needed for these minimalist vases. £21.50 (for two), [www.nordichouse.co.uk](http://www.nordichouse.co.uk) 01872 223220



#### FLOWER FIELD CUSHION

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#### SNOWBALL VOTIVE

Cast a wintery glow on proceedings with this snowball candleholder. £13.50, [www.scandinavianshop.co.uk](http://www.scandinavianshop.co.uk) 01436 673623



# Patterns & templates

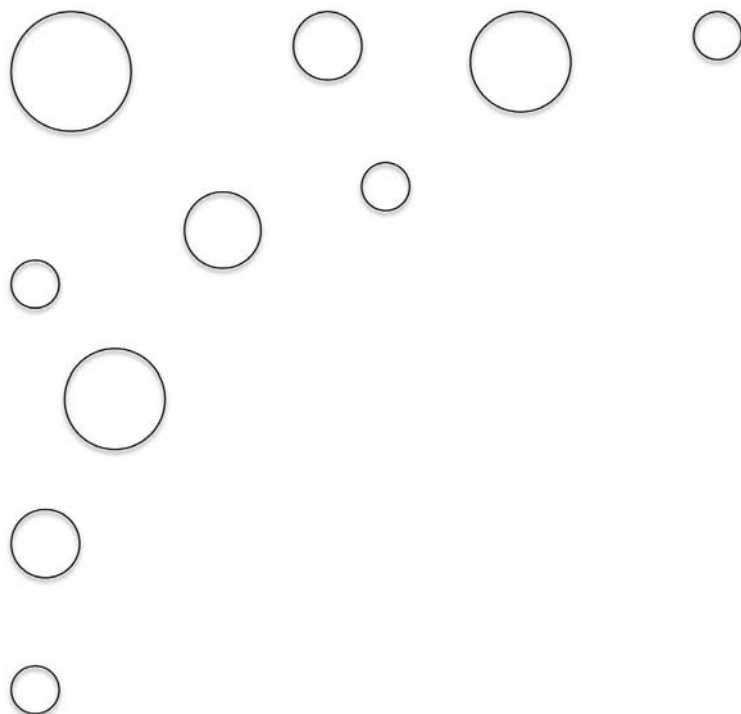
*Templates for this month's patterns*



## WINTER TABLE LINEN

Jemima Schlee [page 10](#)

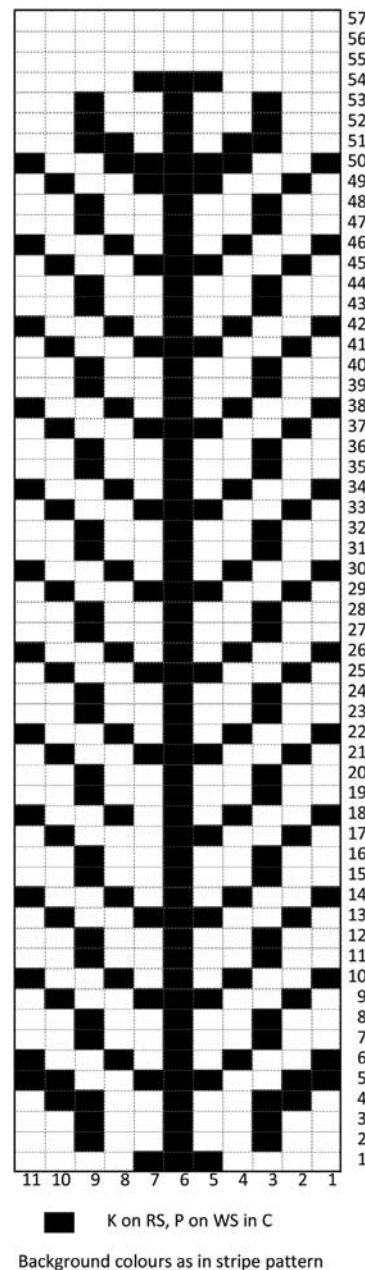
Reproduce at 145% for actual size.



## COSY ANGORA MITTENS

Sarah Hazell [page 26](#)

Pattern chart.



For full size pattern templates of the Winter table linen, Bunny coat and the Nordic forest lampshade visit [www.craftsinstitute.com](http://www.craftsinstitute.com)

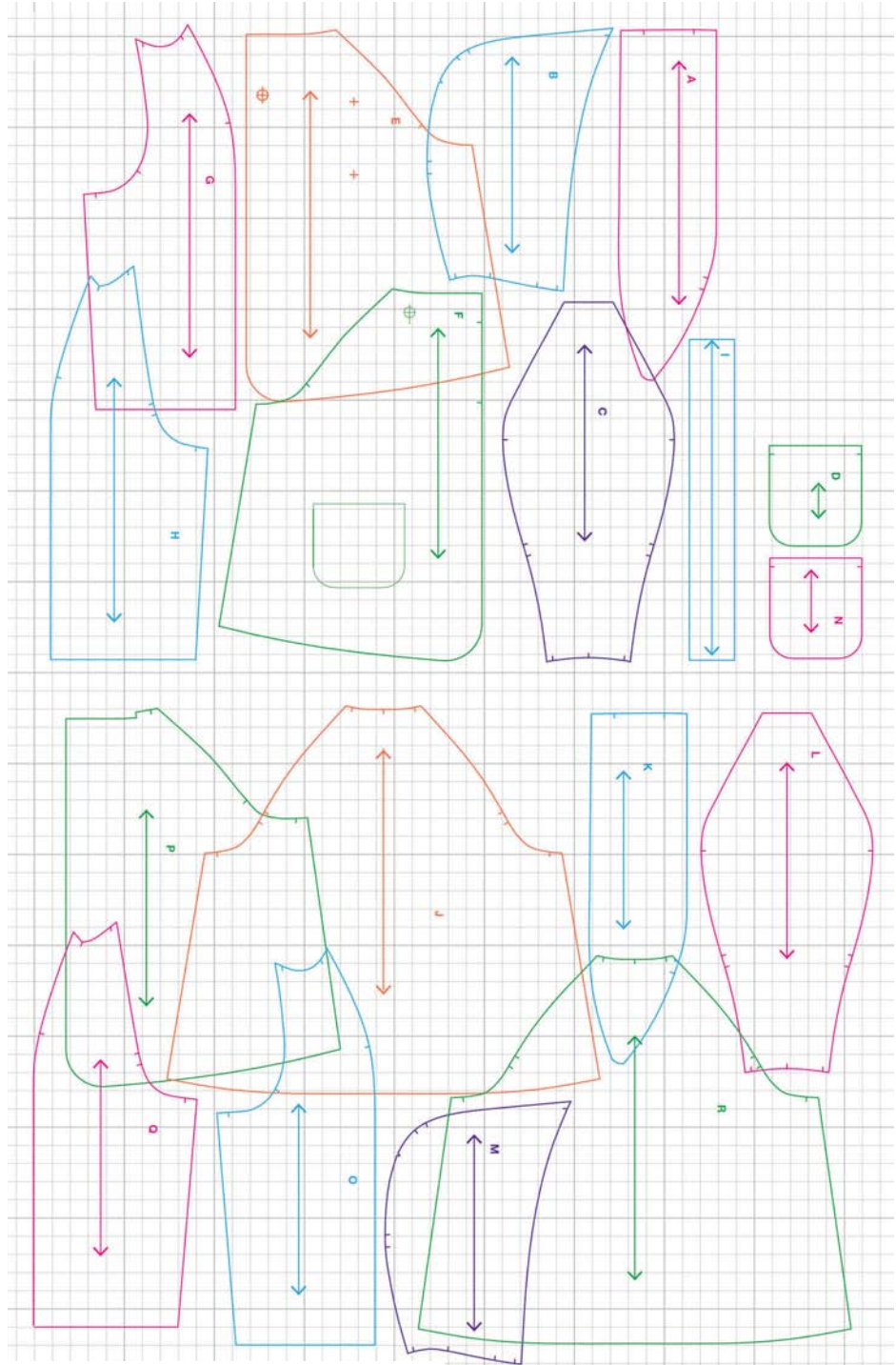




## BUNNY COAT

Molly Goodall [page 41](#)

Reproduce all pattern pieces at 200% for actual size.



## NORDIC FOREST LAMPSHADE

Christine Leech [page 18](#)

Reproduce all templates at 200% for actual size.



Tree set A

Tree set B





**TWEED TECH TIDY**  
Suzanne Rowland [page 54](#)

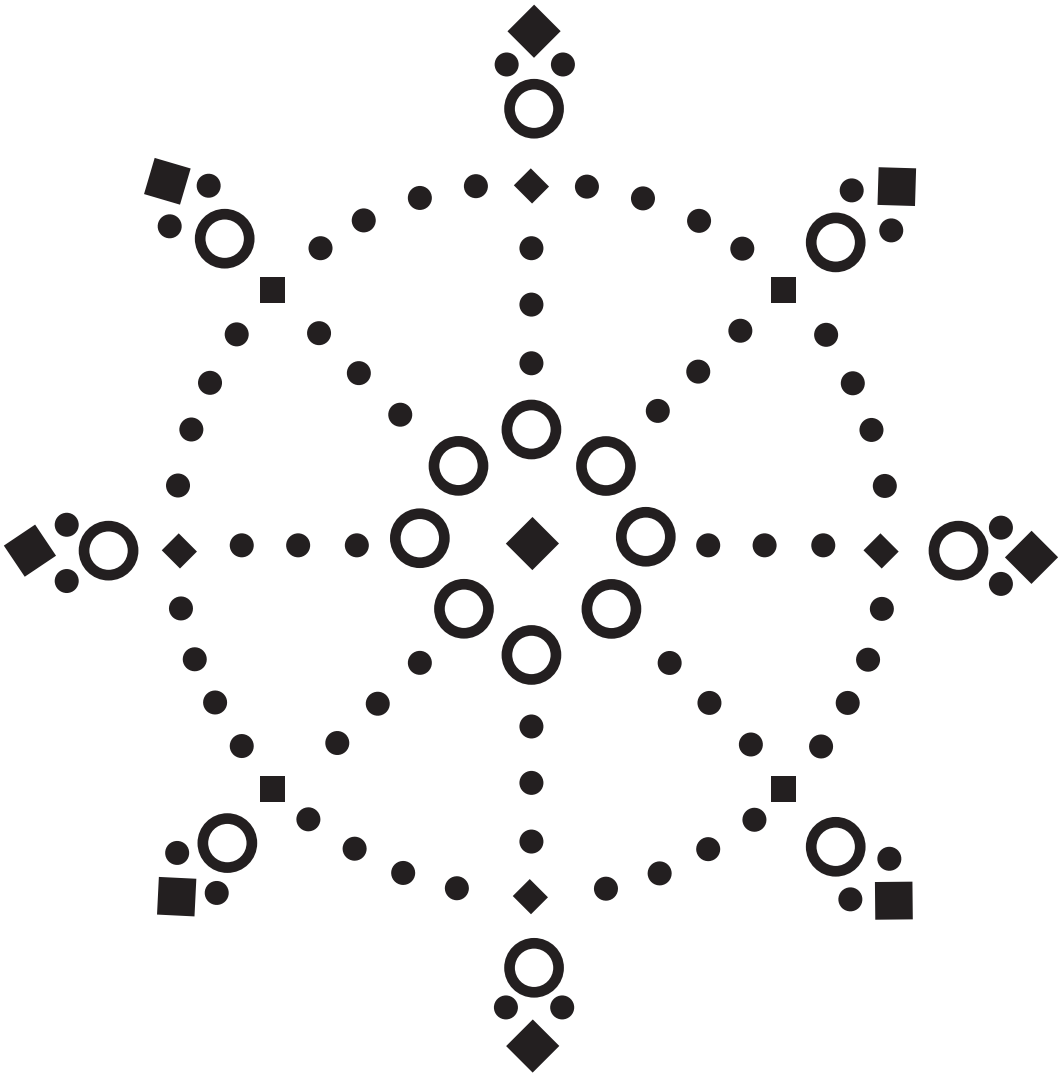
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A (15cm x 15cm)	12cm		♡	
	(15cm x 16cm) B		♡	
	(13cm x 16cm) C		♡	20cm
	(10cm x 16cm) D		♡	♡



**STUDDED TOTE SHOPPER**  
Jemima Schlee [page 34](#)

Reproduce at 200% for actual size.



For a full size pattern template of the Tweed tech tidy and the Studded tote shopper visit [www.craftsinstitute.com](http://www.craftsinstitute.com)

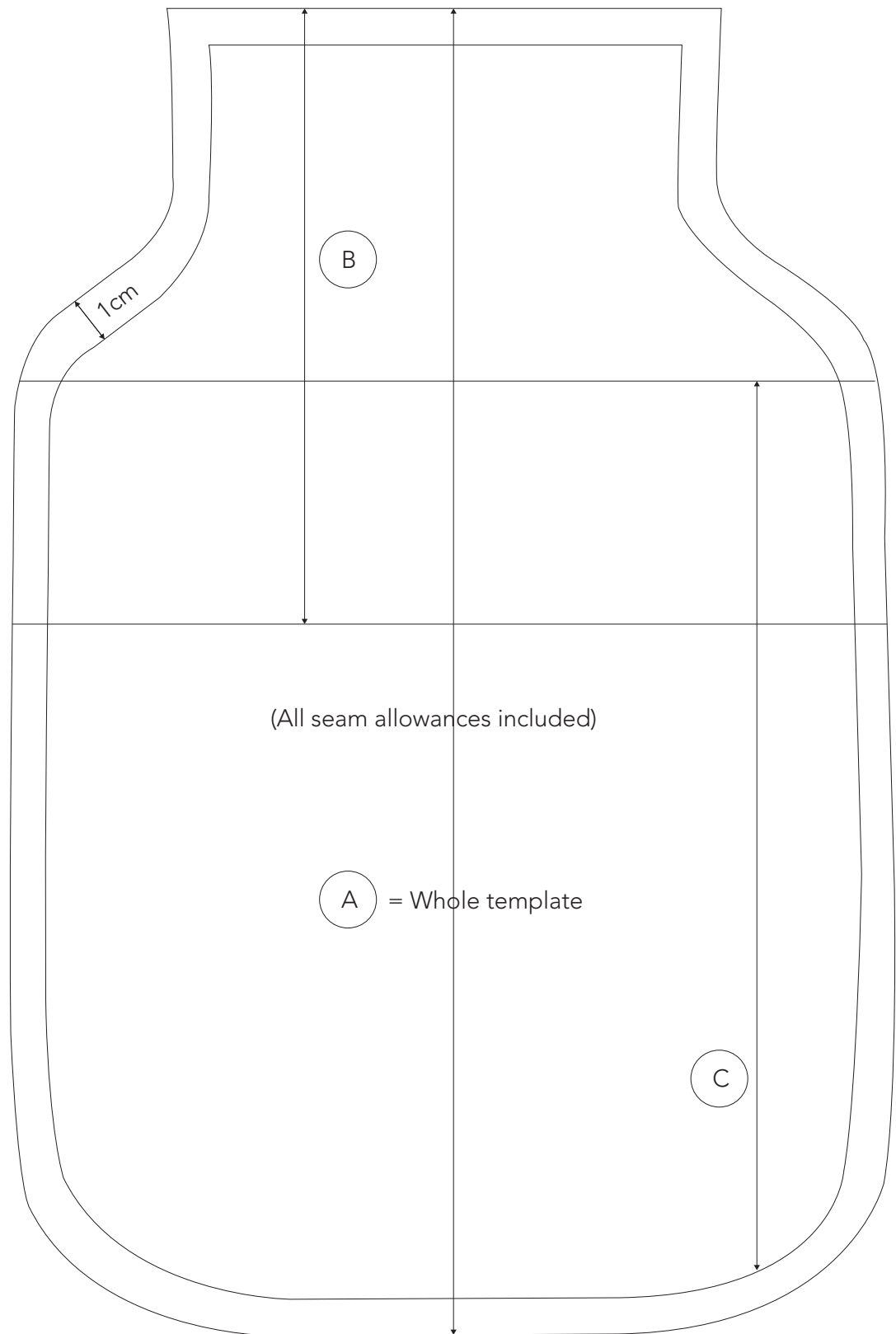




## HOT WATER BOTTLE COVER

Jemima Schlee [page 38](#)

Reproduce at 182% for actual size.



For a full size pattern template of the Hot water bottle cover visit

[www.craftsinstitute.com](http://www.craftsinstitute.com)





## FAUX FUR JACKET

Size 10/12 to fit bust 89cm-94cm

Finished jacket measures:

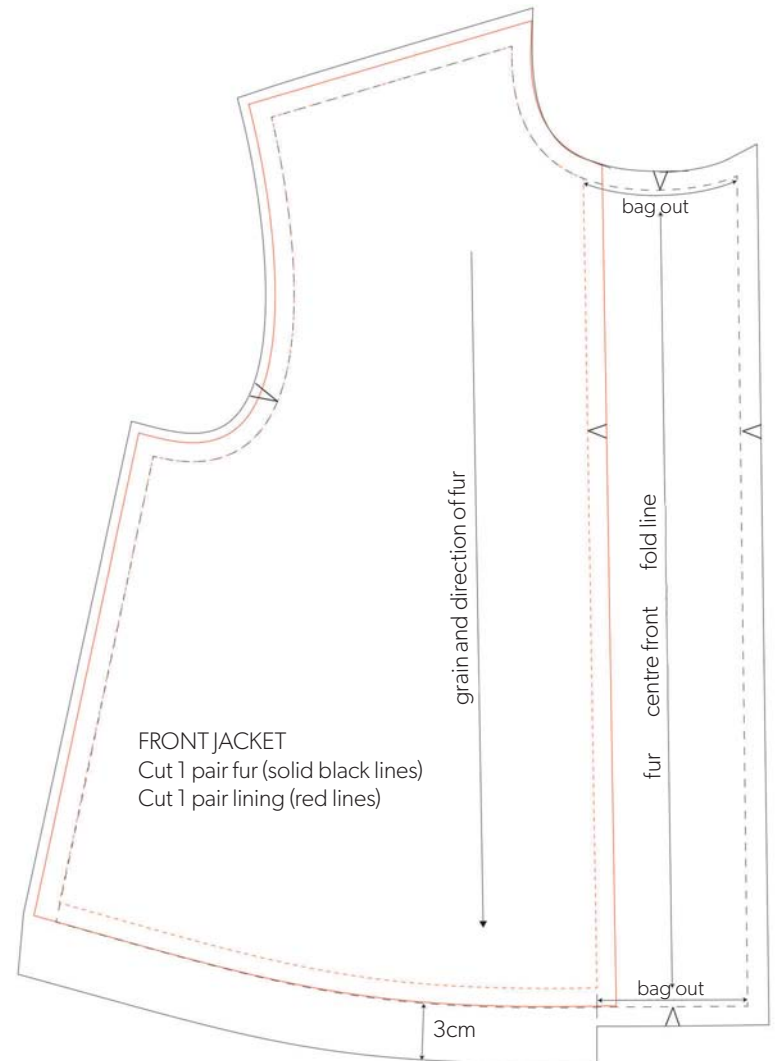
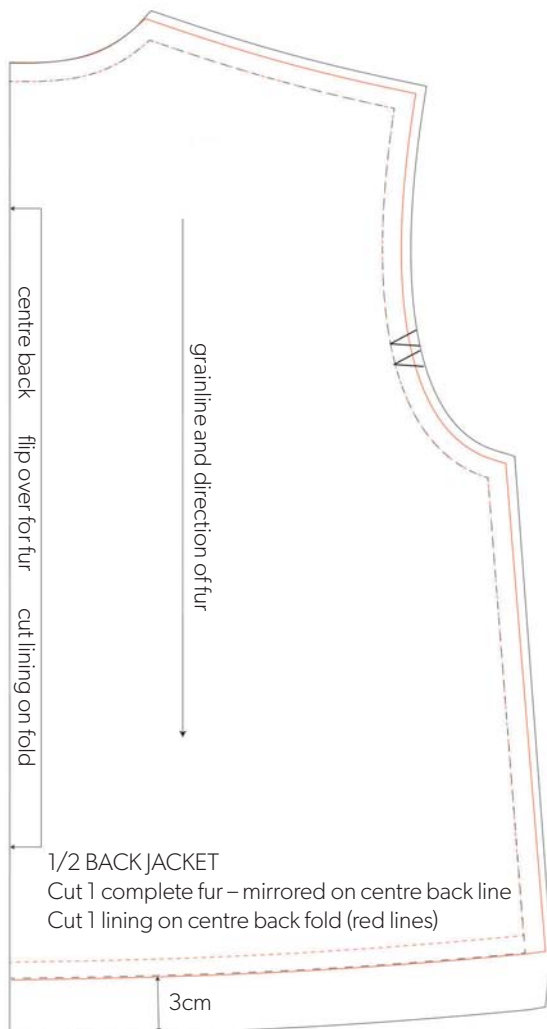
Bust 107cm  
Shoulder 13cm  
Across back 39cm  
Sleeve length 60cm  
Back length 47.5cm  
Neckline 41cm  
Jacket hem 120cm  
Sleeve hem 35cm

## FAUX FUR JACKET

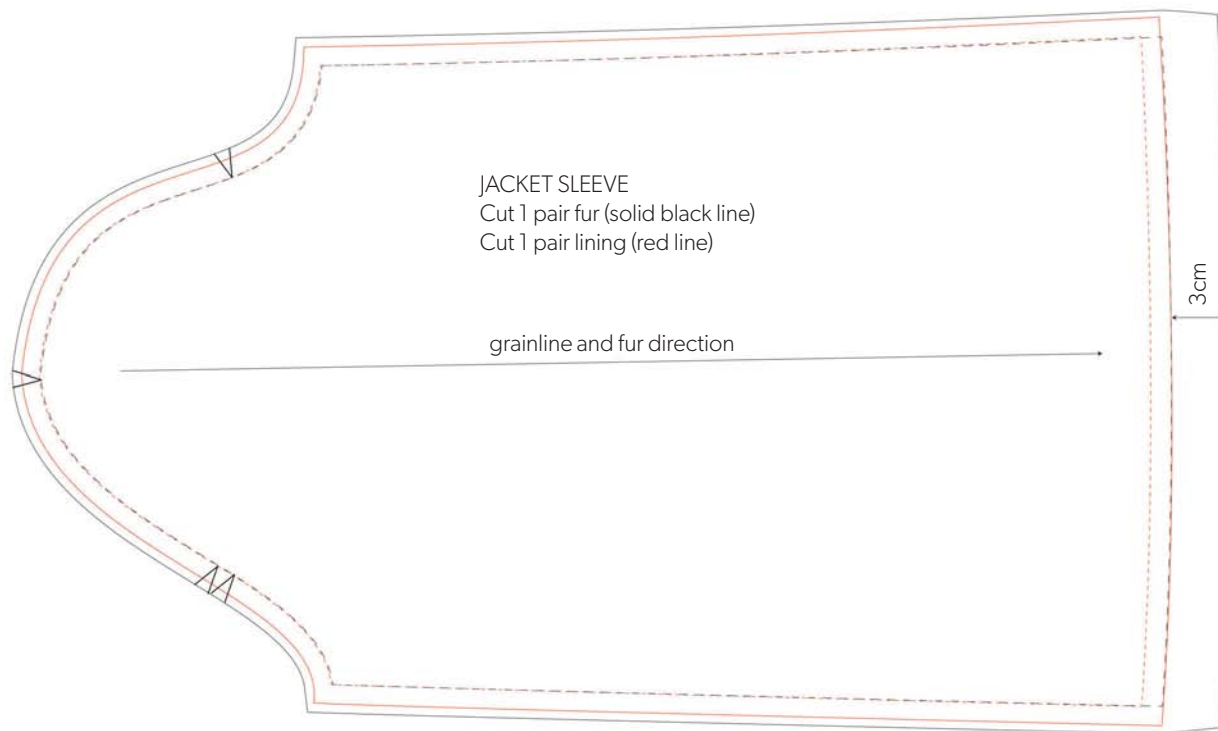
Jeanne Spaziani [page 56](#)

Reproduce all pattern pieces at 400% for actual size.

5cm x 5cm  
print size  
check square







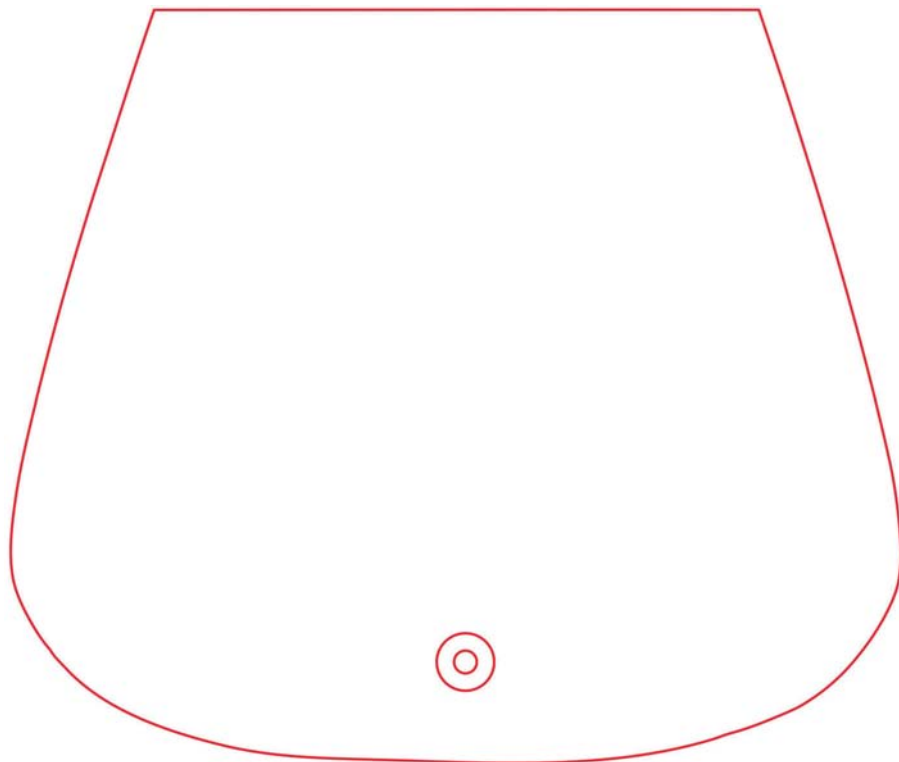
For full size pattern templates of the Faux fur jacket and the Floral backpack visit  
[www.craftsinstitute.com](http://www.craftsinstitute.com)



## FLORAL BACKPACK

Cath Kidston page 44

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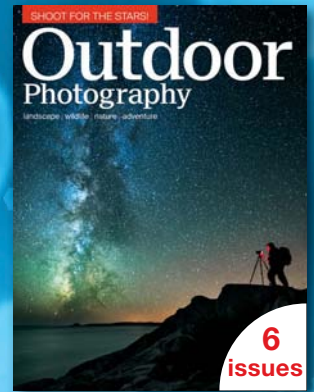
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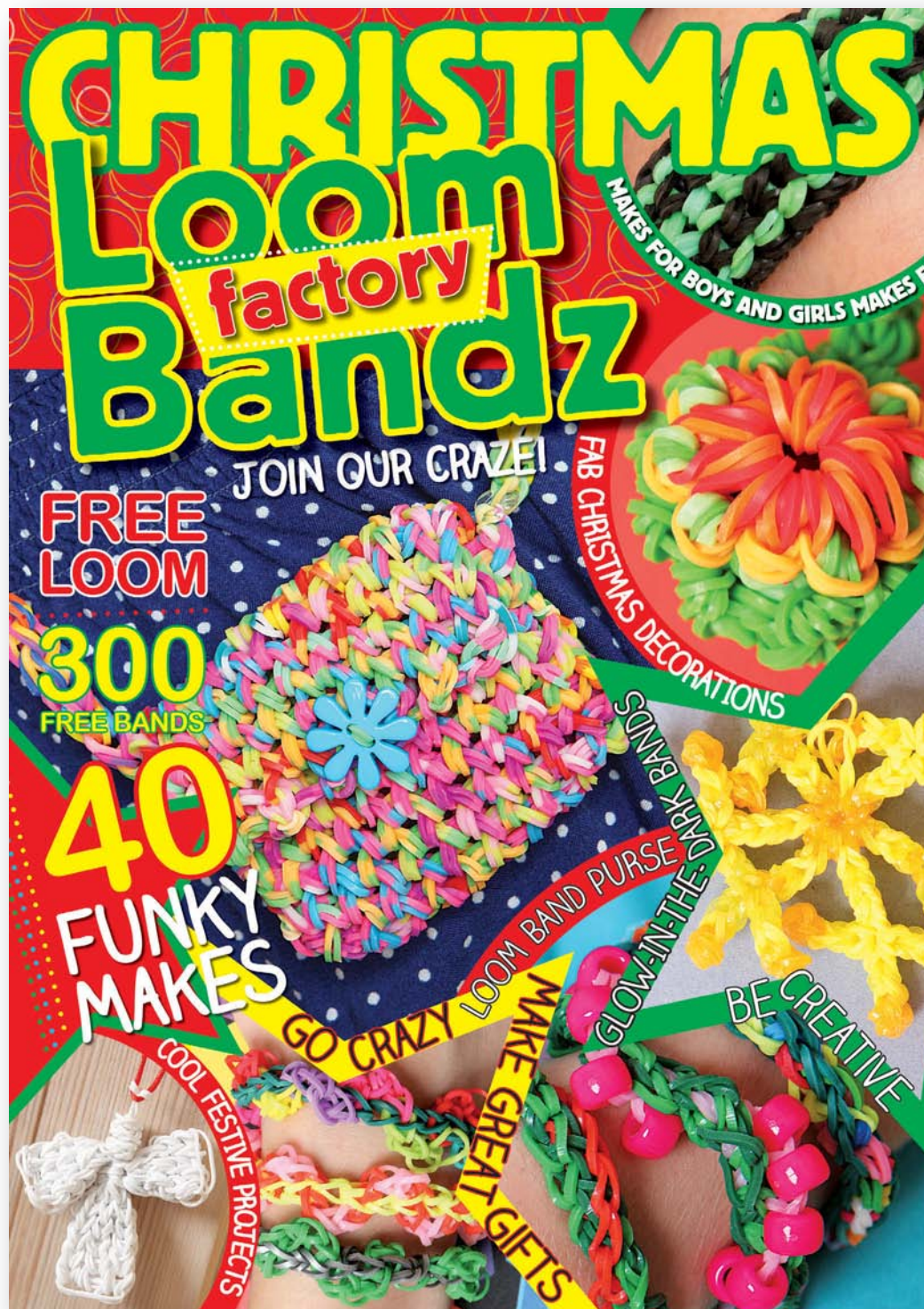
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# CRAFTY TOWN

*Each month we've gone in search of the very best craft shops and businesses in our chosen town. This month, **Abi Cox** explores Frome, in Somerset.*

For centuries, the parish of Frome has been associated with independent makers and crafters: from as early as the 1500s, the inhabitants were producing their own woollen cloth and it became the principal industry in Frome until well into the 20th Century. Although the final mill closed

its doors in 1965, the picturesque town has maintained its creative independence. With no high street stores to be found, Frome boasts an abundance of vintage shops, tempting cafes (all selling local produce) and crafty enterprises. Charlotte Hill is the number one destination for the arty, crafty, foody types, and is home to

one of the best monthly markets in the county. But don't just take my word for it, go and explore for yourself because these three below are just a small insight into the magical makers of Frome (and Longleat is a mere 8 miles away – what more could you want?)

## MILLIE MOON

**Owner:** Rachel Le Page and Becki Noble

**Sells:** Haberdashery

**Where:** 24–25 Catherine Hill

**When:** Mondays to Saturdays 10am–5pm

Sisters Rachel and Becki's love of pretty things inspired the opening of Millie Moon haberdashery boutique on the beautiful cobbled street of Catherine Hill in Frome in May 2008. The workshops are traditional crafts and skills with a contemporary twist, including dressmaking, patchwork and quilting; the shelves are full of fabrics, ribbons, bobble trims and bowls of buttons. "At Millie Moon we are constantly updating our product range and adding new styles and fabrics. The beautiful fabrics are chosen specifically to be unique, colourful and desirable. It is the fabrics that inspire our creations and we hope inspire yours." Pop in and be inspired!

[www.milliemoonshop.co.uk](http://www.milliemoonshop.co.uk)



## SEED

**Owner:** Sinead Foley

**Sells:** Homeware and gifts

**Where:** SEED at Black Swan Arts, 2 Bridge Street

Sinead Foley is passionate about British design, and after years of dreaming of representing talented and creative people, she opened Seed nearly six years ago. She has a background in styling but having a space to showcase inspirational work and support artists is incredibly fulfilling ("if sometimes hectic!").

"Our shop is quite hard to pigeonhole – we specialise in sourcing a diverse mix of homewares, jewellery, art, textiles and ceramics, which we hand pick from all over the country. I love having a shop where people can come and be inspired, browse and chat – and it's great that locals rely on us to have a fantastic selection of gift items for all sorts of occasions. I love this time of year, we hang our hand blown and hand decorated glass Christmas decorations all around the shop – it's really magical to be surrounded by all these gorgeous sparkles raining down everywhere you turn."

To find out more visit

[www.designsbyseed.co.uk](http://www.designsbyseed.co.uk)



## THE FROME INDEPENDENT

**Owner:** Local independent crafters & business owners

**Sells:** Everything!

**Where:** Frome Town Centre

**When:** First Sunday of the month, 10am–3pm

Taking over the whole of From town centre, the Frome Independent offers a diverse, quality, shopping experience that celebrates independent producers and makers. The Market Yard is best for foraging for vintage finds at the always-vibrant flea market. A steady band of regular and occasional traders meet all your possible retro and vintage needs with their selection of homewares, fashion, furniture, collectibles, books, vinyl, toys, fabrics and curiosities.

Delight in delicious dishes direct from the artisan food area on Stony St and at the Somerset Farmer's Market sited around Boyle Cross – find everything from artisan bread and an array of local cheeses; freshly picked vegetables to hand raised pies. Further foodie delights can be discovered in Scott Road and the Westway and have yourself a street food feast – choose from sausages or sushi, paella or pizza and bacon butties or bison burgers. So no need to eat before you leave – or plan dinner!

The market runs March–December.

To find out more visit

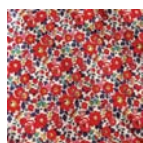
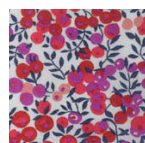
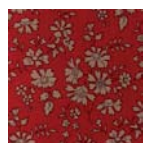
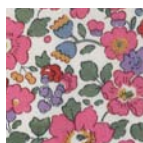
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